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NEW YORK, THURSDAY, FEBRUARY 24, 1927

WHOLE NO. 2446



Mario Chamlee

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The first performance anywhere of Deems Taylor's opera, *The King's Henchman*, was given at the Metropolitan Opera House on the evening of February 17 before a sold-out house. This is the opera so largely advertised by reason of the fact that Taylor was commissioned by the Metropolitan to write it, the Metropolitan having abandoned for the time being its former practice of merely waiting until American operas were offered it—or of offering prizes which brought small results.

THE PLOT

The King's Henchman is an opera of tenth century England. The libretto is by Edna St. Vincent Millay, based partly upon historical material. Told in brief it is the story of a king, Edgar (Lawrence Tibbett) who sends his henchman, Aethelwold (Edward Johnson), who is also his foster brother and friend, to have a look at the reported beautiful Aelfrida (Florence Easton) and to bring her to the king for his bride if she is found sufficiently beautiful. The king's henchman finds her sufficiently beautiful but prefers to keep her for himself; so he sends back word to the king (his friend and foster brother) that the lady would not be to his liking—and then marries her. When his deception is discovered he, in his shame, kills himself.

Obviously first rate operatic material! It is worked out, of course, in much greater detail than appears in the above brief outline. The first act is devoted entirely to discussion of the henchman's mission. The scene in this act is a hall in the king's castle. On the left is a long table at which sits the king and a number of his men. On the other side are grouped a number of women. There is much drinking and singing. A lusty, lively scene, which ends with a splendid folk-tune sung by Maccus (William Gustafson), servant and friend to Aethelwold, and the chorus. At the termination of this, Aethelwold and Maccus depart gaily on their mission, after being blessed by Dunstan, Archbishop of Canterbury (George Meader).

The second act is in a wood near Aelfrida's home. Aethelwold and Maccus enter. It is night. They are lost and groping their way. Aethelwold directs his servant to seek the road and lays himself down by a tree to sleep. Enter Aelfrida with her servant, Ase (Merle Alcock)! They, too, are lost, and Aelfrida, likewise, sends her servant away to seek the road and herself remains in the mysterious wood, alone and frightened. She sings an incantation to fend off the spirits. The moon comes out and shines on Aethelwold's silver helmet. Aelfrida sees it, goes towards it, discovers Aethelwold sleeping, kneels beside him and kisses him, then flies from him. He awakes slowly, not knowing what has happened to him, springs to his feet and slashes about him with his sword. Then, as he comes forward, he sees Aelfrida. A love scene follows at the end of which she asks him his name. He tells her and asks her name in return. On hearing it he suddenly realizes that he has been unfaithful to his friend and king. He is horrified.

Aelfrida's servant returns and Aelfrida goes out with her. Maccus returns to find his master in despair. The two exit together, Aethelwold full of high and virtuous resolve. Scarcely have they gone when Aelfrida returns, looking for her lover. Not finding him she thinks herself deserted and falls weeping by a tree. Aethelwold, having changed his mind meantime, rushes in again and the lovers fall into each other's arms.

The third act finds Aelfrida and Aethelwold a year later, married, in the house of Aelfrida's father. Aelfrida is very busy with household duties, and very anxious to escape from them. Aethelwold complains that he never sees his busy wife. There is a love scene and they decide to leave for foreign parts. "God willing, we leave this house tonight for Ghent in Flanders," declares Aethelwold, and has scarcely so spoken when Maccus enters and announces that the king and his retinue have arrived. Aethelwold seems to shrink together and cries: "Tis come!"

Maccus and Aethelwold consult as to what is to be done. Aelfrida insists upon knowing what has happened and at last is told. When she discovers that, but for a trick, she might have been queen of England she is bitterly angry, but her husband is still intent upon hiding his deception from his king. He commands his wife to stay in her room, to make herself ugly and slovenly. She wails at this indignity, but at last consents—or seems to.

The king enters with his retainers. He asks Aethelwold how he fares—asks to see his wife. Aethelwold says his wife is not well, but begs the king to visit her in her room. Aethelwold and the king turn back towards the entrance of the castle when suddenly Aelfrida appears on the steps, dressed in all her finery. The king slowly realizes his friend's faithlessness—and this is a magnificent piece of acting on the part of Lawrence Tibbett. With words rather of gentle grief than of anger he brings to Aethelwold a full realization of his crime. And then Aethelwold draws a dagger and stabs himself.

THE MUSIC

These words can give but a very vague idea of the power of the tale as it is unfolded and put into form and shape by the masterly hand of Deems Taylor. He has written to it

a magnificent score. The orchestration is such as few (if any) Americans have ever set together—powerful, emotional, technically beyond reproach, colorful. One may like the music or not—that is a matter of taste, and therein every member of the audience must have had his own views. The future will tell whether Taylor's music appeals to the majority or not.

But there can be no question or argument as to the excellence of the work. It is a masterpiece. It may be too austere for the average opera audience which likes song. It

an impersonation of much character and charm, and full of meaning, of Aelfrida; Gustafson, servant and minstrel, had an important role and carried it off impressively. He opened the opera with his song before the court, closed the first act with a rousing folk song; and played the part of the servant and friend of Aethelwold splendidly. Dunstan, the Archbishop, as played by George Meader, was a character that stood out clearly among the many smaller parts. Merle Alcock sang the music of Ase agreeably and fitted well into the role assigned to her. Louis d'Angelo made the rough,

(Continued on page 27)

BERLIN SEES PAGLIACCI DRESSED IN MODERN GARB

Fascist Black Shirt and Bobbed Hair Nedda—Blech Revives His Own Opera—Honegger's King David Makes Good Impression—A Bulgarian Conductor

BERLIN.—Erich Kleiber being absent for several weeks on a concert tour in Russia, the principal work at the Staatsoper at present rests on the shoulders of Leo Blech. Blech's little comic opera, *Versiegelt*, not given here for years, was revived under the composer's direction. This opera, written nearly two decades ago, has enough qualities to maintain itself on the German stage, and even now is heard with pleasure. It is a descendant of the Meistersinger score, happily modifying the monumental Wagnerian proportions to the more modest outlines of an amiable, unpretentious little comedy in the German "Biedermeier" style.

The performance brought out all the numerous fine points and aroused the public to outbursts of sincere and long continued applause. Blech's main interpreters on the stage were Leo Schützendorf as a very comical policeman, and Elfriede Marherr-Wagner as a resolute, amiable and well singing young widow.

Number two of the various offerings of this opera night was Franz Schreker's ballet, *Spanisches Fest*. It is the scenic adaptation of the orchestral suite, *Birth-day of the Infanta*, performed a few weeks ago by Bruno Walter, and both ballet and suite are a recent re-arrangement of an early score written by Schreker about twenty years ago. The music, with its wealth of orchestral colors, its flexible melodies and variety of moods, pleased the listeners, though the choreographic conception was hardly convincing and not very clear in its meaning.

Last but not least, we had Bizet's delicious *L'Arlesienne* music, turned into a ballet with happy effect. Blech has a passionate love for Bizet, and thus his conducting of this music, so full of intense feeling, passion, sunshine and southern atmosphere was masterly and fascinating.

A FASCIST PAGLIACCI

The Berlin Staatsoper is at present making laudable efforts in renovating and brushing up the operas of the current repertory. Two of the most frequently given operas, *Cavalleria Rusticana* and *Pagliacci* have, in these days, been brought out after careful preparation, with new mise-en-scène, new decorations and also a new cast. Leo Blech at the conductor's desk and a cast of the best singers available have created a new interest in these rather abused operas. In this 506th Berlin representation of *Cavalleria*, the Santuzza was sung by Barbara Kemp with very unusual impressiveness, Turiddu was brilliantly rendered by Tino Patrignani, and Max Roth was an effective Alfio.

Pagliacci, given 450 times so far, created as little extra sensation by being given in modern costumes. Thus one sees the girls walking about with bobbed hair and short dresses, the men in modern knickerbockers, working men's clothes, or Fascist black shirts, proudly wearing their war medals, mixing with carabinieri and post-war loafers—a busy little Italian country town of 1926. The effectiveness of the music is not in the least diminished by the new environment.

Stravinsky's *Story of the Soldier*, given here twice before, by Scherchen and Kleiber, is now produced for the third time in the new little Renaissance Theatre. This time Oskar Fried conducted, hardly less impressively than his predecessors two and three years ago. It was not Fried's fault that his little orchestra was hidden behind a screen, instead of playing visibly in proletarian dress or even in shirt-sleeves, after the very appropriate example set by Scherchen. Nevertheless Fried brought out all the irony, activity, business-like directness and occasional brutality of the music. On the little stage the Russian actor Sokoloff was by far superior to the other participants, playing the Devil with surprising mimic art and in true Russian spirit. Valeska Gert, enjoying a considerable reputation as a specialist in grotesque dance, did not, however, enter into the spirit of the music in her dances.

HONEGGER'S DAVID HAS FINE PERFORMANCE

Honegger's *Le Roi David*, victorious all over Europe, has reached Berlin very late. In the last concert of the Hochschule-Chorus Prof. Siegfried Ochs gave us the first hearing of this composition. Its contents and style have been so frequently described these last months that it seems superfluous to go into detail once more.

As to my own impression I found the first part rather dull, owing to the stringing-up of a great number of little pieces, which hinders the development of the varying moods, giving insufficient fragmentary sketches instead of broad planes of architecture. Further on, however, the scene of the Witch of Endor, David's dance, the lamentation chorus and other pieces showed Honegger's extraordinary ability, his pathos, his skill in the employment of all the intricate modern means, and at the end I was convinced of having

(Continued on page 31)



MAESTRO SALVATORE AVITABILE,
teacher of Marion Talley and other prominent artists, presented another pupil, Pauline Turso, at Aeolian Hall, New York, last month, with great success. She was immediately engaged for a series of concerts, beginning March 20, at Port Chester, N. Y. A number of his pupils will be heard at Steinway Hall, New York, on April 2.

may be above the heads of many, as symphonic music often is. It may be that some people would like better a lot of light tunes after the Verdi, Gounod, Bizet, etc., pattern. That, as already said, is a matter of taste. But it must again be insisted that there is room for no argument as to the fine work and fine talent that has gone into the making of *The King's Henchman*. It has not at all the air of a first opera. There is no groping no uncertainty. The effects are all made with sure hand. The impassioned passages (to the taste of this writer the best portions of the opera) are full of real emotion, emotion exactly suited to the action of the drama.

One word remains to be said: this work is sure, if it keeps the stage, to convince doubters of the availability of English as a suitable language for opera in an English speaking country. The words could be understood—enough of them to make the plot fairly clear—enough of them to get a laugh occasionally from the audience, and no doubt an occasional sigh, though the sighs are inaudible, while the laughs are heard. English is good, when properly set, as Taylor has set it, and this opera will help not only the cause of opera by native composers but the cause of opera in English.

THE CAST

The production was in every way worthy of the work. Lawrence Tibbett, great actor as well as great singer, was wonderfully impressive in his role of the king; Edward Johnson was no less so as the faithless friend and passionate lover; Florence Easton sang her music beautifully and made

MONTE CARLO OPERA SEASON OPENS WITH SAMSON AND DALILA

Composer's Monument Unveiled Same Day—Turandot to Come—Caubert, Landon Ronald and Monteux Conduct Concerts.

MONTE CARLO.—The Monte Carlo opera season opened on January 25 with a performance of Saint-Saëns' Samson and Dalila under the musical direction of Léon Jéhin, chief conductor of the Monte Carlo Opera. The performance not only served to open the season with its usual brilliance, but came as the climax to the celebrations incident to the unveiling of the monument to the French composer.

The principal parts were sung by Mme. Poolman-Meissner, of the Royal Opera at The Hague, excellent both as singer and actress; M. Franz, the leading tenor of the Paris Opera; Tilkin-Servais, the Belgian baritone; and the baritone Lapeyre, a new and excellent acquisition.

The Saint-Saëns opera was followed by a fine performance of Wagner's Die Walküre, in which Mme. Marise Ferrer repeated her success of last year in the role of Sieglinde.

THAIS STILL THE FAVORITE

In a revival of Massenet's Thaïs, a particular favorite in Monte Carlo, a remarkable trio of singers, comprising Mme. Maryse Beaujon (Thaïs), and Messrs. Paleyre (Athanaël) and Fillon (Nicias), was duly applauded by an enthusiastic public.

The season is now well under way, and under the enterprising management of M. Raoul Gunsbourg we are promised, as the leading novelty, Puccini's Turandot, as well as productions of Weber's Oberon, Strauss' Rosenkavalier and Wagner's Parsifal, also revivals of Berlioz' Damnation of Faust, Moussorgsky's Boris Godounoff, Massenet's Hérodiade, Verdi's Otello and Traviata, Puccini's Butterfly and

Tosca, Delibes' Lakmé, Redding's Fay-Yen-Fah, Offenbach's Tales of Hoffmann, and Raoul Gunsbourg's Ivan the Terrible.

Among the singers engaged for the season are, aside from those already mentioned, Mmes. Bellincioni, Bourdon, Dalla Rizza, Germaine Lubin, Richards and Yakovleva, and Messrs. Capazzo, Dubois, Franz, Maison, Pujol, Zanelli (tenors), Fernandez, Lafont, Lubin, Mozzoukine, and Vannimarcoux (baritones and basses).

The orchestra will again be under the leadership of Messrs. Leon Léhin, Victor de Sabata, and Marc-César Scotto. The chorus, which is one of the best trained in the world, is under the guidance of Amedée de Sabata. There are to be forty performances altogether, and two special ones for the benefit of the French and Italian Colonies Charities.

THE CONCERTS

The Classical and Modern Concerts, which form the pivot of concert life in Monte Carlo, are again under the able direction of Leon Jéhin. Many classical as well as modern works have already been heard since the re-opening of the concert season in December. Among the soloists of these concerts have been Pierre Reitlinger, violinist, who introduced a new Caprice Oriental by Louis Aubert; and the pianist Johnny Aubert and Mlle. Amparo Navarro, sister of the well-known Spanish pianist, José Iturbi.

There is again a series of special gala concerts, for which guest conductors are invited. The first of these, Philippe Gaubert, of the Paris Opéra, has been acclaimed with the

greatest enthusiasm. He has conducted works by Beethoven, Debussy, Wagner, Ravel and Respighi.

A BRITISH GUEST CONDUCTOR

Another guest was Sir Landon Ronald, of London, and his concert was a great event in which the entire Anglo-American colony took part. He conducted, for the first time here, the Irish Rhapsody (No. 1) of Sir Villiers Stanford, also Strauss' Don Juan and the Fifth Symphony of Tchaikowsky. Sir Landon lacks neither authority nor vigor and his success was formidable. Another English work heard here for the first time was Vaughan Williams' Fantasy on a Theme by Tallis for string orchestra. It was conducted by Pierre Monteux at the Tenth "Classical and Modern" concert. Monteux, who was much liked, also introduced the Pacific 231 of Honegger, and conducted similar works by Berlioz and Brahms (Second Symphony).

MUSICAL FILMS

Two musical films have been produced here recently, arousing musical attention, namely, Carmen, with Raquel Meller in the title role, and the Rosenkavalier, with the music of Richard Strauss. Another interesting concert was the production of Daudet's L'Arlésienne, with the beautiful choruses and incidental music of Bizet. It was conducted by Léon Jéhin.

Among the recitalists thus far, we have heard Robert Casadesus, eminent French pianist, and the Vienna String Quartet, whose interpretation of the works played seemed to differ markedly from those prevalent here.

S. JASPARD.

PARIS HEARS MANY NEW WORKS BY FRENCH COMPOSERS

A Rabelais Setting by Mariotte—Florent Schmitt's Musical Clerk

PARIS.—The most interesting novelty recently performed here was part of a manuscript score by Antoine Mariotte, entitled Gargantua. It was given at the Concerts Pasdeloup, with Albert Wolff conducting. This very original work was destined for the Opera, but owing to intrigues it still remains to be accepted at either of the legitimate houses of dramatic music in Paris. At the concert two acts were given, and in spite of the natural handicap, the work proved itself of genuine musical value.

The work may be classed as a truly national one, for the libretto is based on the Rabelais text, ably and vigorously treated by M. Armory, who has retained the Rabelaisian humor in all its crudity. We are introduced to the birth of the hero, then his education, and his departure for Paris astride on the Grand Jument. We then see the return of Gargantua, and in the finale we are treated to the Trio des Pendus, ending in general laughter, a national epic of good living and good fun.

The composer has not tried to introduce any startlingly novel effects in handling so racy a text. He has built solidly with plenty of trios and duets, and the chorus is much in evidence. The work is vibrant and dramatic, and distinctly written for the voice, which perhaps is not spared but is given ample opportunity to show its merits. The chorus is handled in masterly style, and in the first act an amusing contrapuntal passage, combining the Marseillaise and the Adeste fidelis, is quite irresistible in its effect.

The interpretation was worthy of the work. Albert Wolff made the orchestra rise to such heights as stirred the public to enthusiasm. It is to be seen whether this excellent work will finally overcome intrigue and be presented in one of the opera houses, where it should have been long ago.

Another Mariotte composition, given a week before at the Concerts Lamoureux, showed this excellent composer in a new light. His compositions are usually big and broadly developed. He builds on a large scale. In this work, however—three orchestral songs entitled Intimate—he shows an understanding of fine sentiment and delicate shades of feeling. It was subtly interpreted by Yvonne Gall.

FONCTIONNAIRE MCMXII

Also at the Concerts Lamoureux, we heard an interesting new work by Florent Schmitt, entitled Fonctionnaire MCMXII: Inaction en Musique. It was written to illustrate a text of Regis Gignoux, in which are told the tribulations of a small clerk, describing the ridiculous episodes which fill his daily life until the hour of four, when he takes his fishing tackle and calls it a day. The score written to this libretto is fantastic, with passages of short duration, intermingled with music-hall ditties and the Marseillaise by way of reminiscence. The instruments are made to contribute to laughter and ridicule—a style in which Florent Schmitt excels.

At the Concerts Colonne a new work by Jean Gay, Feux de la Saint Jean, was given a warm reception. This is a three part symphonic poem, the first being a popular dance in which the trumpet gives the theme. In the second this theme is transformed so as to portray a religious procession, accompanied by the chiming of bells. The last part is made up of popular songs and dances in which a violin solo plays a prominent part. This work showed color and freedom and a high order of craftsmanship.

NEW CHAMBER MUSIC

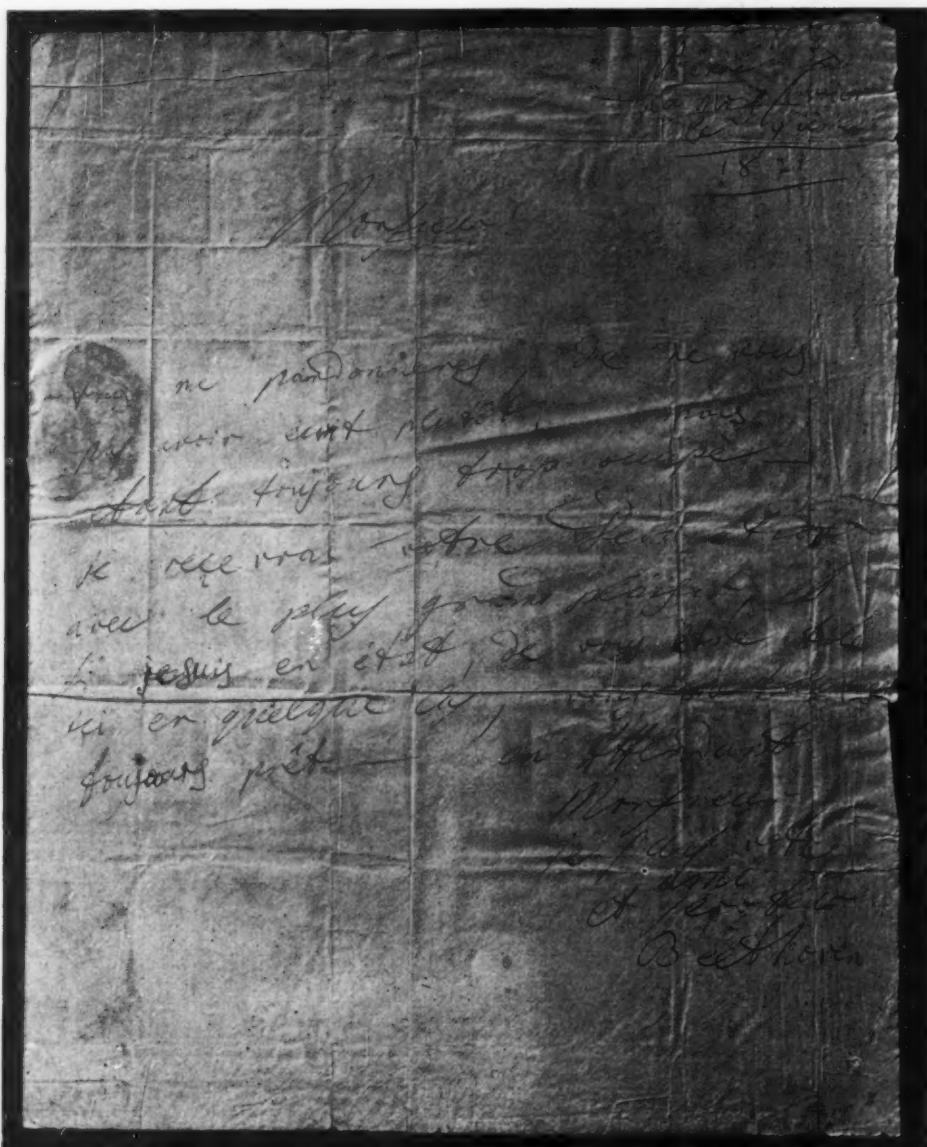
An interesting new chamber music work was heard at the Société Nationale de Musique. It is a Trio for violin, viola, and cello by Jean Cras. These three instruments are rarely given an opportunity for ensemble work in their particular combination, which proved most effective, thanks to M. Cras' masterly handling. An effect of fullness was obtained, and there was an impression of equilibrium and richness, without weak spots anywhere. The musical ideas were characteristic of the work of this talented composer. A first hearing was given at the same concert to a suite by Marcel Labey, for flute, oboe, clarinet, bassoon and horn. The work shows a conservative and accomplished handling of themes, soberly studied and executed.

N de B.

Adolf Busch to Settle in Basel

ZÜRICH.—Adolf Busch, celebrated German violinist, has declared, almost simultaneously with Weingartner, his intention of making Basel his home. His playing of Brahms, violin concerto, at the last Tonhalle Concert, was greeted with a storm of enthusiasm. At the same concert Volkmar Andreae conducted Bruckner's sixth symphony; but even the splendid performance was unable to rouse the audience to worthy appreciation of this composer.

J. K.



FACSIMILE OF LETTER WRITTEN BY BEETHOVEN, PUBLISHED FOR THE FIRST TIME.

This letter, although written in French, was addressed to an obscure Italian musician in Milan, named Carlo Soliva. Soliva had asked permission to dedicate some work of his own, of which there is no record, to Beethoven and in this letter permission is granted him to do so. This letter is indirect proof of Beethoven's inability to express himself in Italian, as referred to in the article, Beethoven as a Linguist, by Karl Eugen Schmidt of Boston, published in the MUSICAL COURIER on February 3, 1927. As this letter has escaped the attention of Prelinger, Frimmel and the other editors of Beethoven's letters, and as it has never been published as far as is known, the complete text is given below. The letter is written on a big sheet of ordinary foolscap, showing the water-mark J S; the address written by Beethoven runs "Monsieur Charles Soliva à Milan." Below, in smaller writing, par Mons Artaria (leading one to suppose that Soliva's letter to Beethoven had been forwarded by the well-known music publisher).

The text is as follows:

"Vienne au mois fevrier le 9ième 1821.

Monsieur!

Vous me pardonnerez de ne vous pas avoir écrit plutot, mais étant toujours trop occupé—je recevrai votre Dédication avec le plus grand plaisir, et si je suis en état, de vous être utile ici en quelque cas, vous me trouverez prêt.

BEETHOVEN."

The letter had been sealed with the red wax generally used by Beethoven, and the seal, although partially broken and disappeared, still shows his initials, L v B.

BARTOK'S LATEST WORKS REVEAL A NEW STYLE

Audience Refuses to Leave the Hall—Stefan Thomán's Jubilee.

BUDAPEST.—Béla Bartók's "Composer's Evenings" have, for a long time, been the high spot of Budapest's musical life. But the last concert was of even greater interest than usual, for it comprised a whole series of novelties by this great Hungarian composer. The concert began with six settings of Slovak folksongs for contralto and piano, which in many respects belong to an earlier Bartók style. Some of them have also been arranged for four women's voices and chamber orchestra, and will be heard in New York.

More characteristic of Bartók's new development are his latest piano pieces. Three of these pieces, collectively entitled *Out-of-Doors*, are musical pictures, which are more or less derived from the phenomena of life. The rest—the Six Little Piano Pieces and the piano sonata—are "absolute" music in the narrowest sense of the word, written in an abstract idiom in which the composer's new counterpoint is given full play.

TWO METHODS

These two groups of pieces show two different paths along which Bartók's imagination seeks to realize in music the elemental human passions and emotions. One leads through the world of appearances, from which Bartók selects characteristic moments in which life reveals itself in glowing visions or volcanic flashes. The latest and most fascinating of these tone pictures is the Music of the Night, the middle movement of the *Out-of-Doors* suite.

The other path is away from all impressionism or realism, and seeks to portray human emotions in their abstract, unanalyzable form. The most radical example of this is the magnificent three-movement piano sonata. The Six Little Piano Pieces, too, belong to this category, though they bear titles such as *Mimuet*, *Song* and *March*. These are far from being "character pieces" in the Romantic sense, for the life atmosphere which adheres to them is filed down so that only the musical skeleton remains. The outstanding masterpiece among these little pieces is perhaps the one entitled *Preludio—all'Ungherese*.

GREAT ENTHUSIASM

The rest of the program of this remarkable concert was filled out with older vocal music by Bartók. These, as well as the Slovak Folksongs, were interpreted by the foremost Hungarian contralto, Maria Basildes, with remarkable command of all their technical difficulties and deep understanding of their poetic content. This, together with the remarkably suggestive, astonishingly virtuoso playing of Bartók, amply explains the great success of the concert. Virtually each item of the program had to be repeated. The lights of the large hall of the Musical Academy were extinguished, and yet the crowd of Bartók enthusiasts stood before the platform, demanding encores. Only the absolute exhaustion of the composer finally put an end to the concert.

AMERICAN ARTISTS SCORE

Two American artists have recently appeared in Budapest with great success, Edna Thomas and Anne Roselle. Edna Thomas' first recital of negro spirituals was an event. Her specialty was, it is true, not a novelty in itself, but it was a novelty to hear its authentic version. And in its authentic form this negro music is not an exotic specialty, nor a mere fashion, but a deeply human revelation.

The Budapest public recognized this immediately and valued it highly. It acclaimed Edna Thomas enthusiastically, and the result of this great success was a return engagement for the following week. Both Bartók and Jenő Hubay, the director of the High School for Music, are keenly interested in negro music, and the latter gave a soirée in her honor.

Anne Roselle achieved fine successes as guest at the Royal Opera. She is a native Hungarian who emigrated to America, and under her original name, Annus Gyenge, was once an ornament of the Budapest operetta. This time she returned in *Tosca* and *Trovatore*, and indeed gave a better account of herself in these than in Strauss' *Gypsy Baron*, which was produced for charity. Her fine artistic culture was best exhibited in a concert, in which she sang arias by Handel and Mozart and songs by the greatest Hungarian song writer, Zoltan Kodály.

HUNGARY'S GREATEST PEDAGOGUE

Stefan Thomán, one of Hungary's most eminent musical personalities, has celebrated the fortieth anniversary of his public life as a musician. Just two decades ago Thomán, then a pupil of Franz Liszt, made his first bow before the public and thus began the brilliant career prophesied for him by his teacher and critics.

After several successful European concert tours he was appointed piano professor at the Budapest High School for Music. There he interested himself more and more in teaching, succeeding his master, Liszt, not only in point of time but ideals as well. He has written numerous pedagogical works in which he foreshadowed the modern "natural piano technique;" but he has remained always more of a practical than a theoretical teacher. Perhaps that is because the magnetic quality of his fine personality cannot be captured in a written work.

With unfailing correctness he is able to appraise his pupils' ability, while his intuitive understanding develops their musical personalities to the utmost. He follows no "method" in his teaching, but treats each student individually, according to his needs. His generosity and self-forgetfulness in his work have become as proverbial as his broad culture and knowledge. The greatest Hungarian pianists of three generations are his pupils. At the head of the first stand Bela Bartok and Ernö Dohananyi.

ASTONISHING PIANIST

In the last years Thomán has devoted himself so exclusively to teaching that his appearance as pianist at his jubilee concert created a sensation. As he played through his imposing program, which consisted largely of works by Liszt, his youthful energy, his virtuosity and poetic feeling called forth increasing astonishment and admiration.

After the concert a great banquet was given for Thomán at which he was surrounded by innumerable friends and pupils, many of whom came from abroad.

A. T.

Davies Not to Accompany B. N. O. C.

LONDON.—The British National Opera Company has brought its London season to a successful close and has

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left for a tour of the provinces. During the tour they will play in Manchester, Liverpool, Birmingham, Bradford, and Sheffield. The company is the same that played in London, with the exception of Tudor Davies, who has left for America.

M. S.

The San Carlo Prosperous

The San Carlo Grand Opera Company, now playing engagements on the Pacific Coast, is having a very successful season, according to Fortune Gallo, impresario of the company, who has announced that the company has thus far exceeded all records of previous years. The company opened a three weeks' engagement at the Philharmonic Auditorium in Los Angeles on January 17 and from there went to San Francisco for a return engagement of several weeks. Following the San Francisco engagement the company started East, via Denver, St. Louis and Chicago, playing in each of these cities, and will complete its tour in New York in April.

The new theater, the Fortune Gallo Theater, which is now being built on West Fifty-fourth Street, is progressing satisfactorily, and will be completed in September.

Cecilia Hansen Gives Hints to Young Musicians

In a recent edition of the New York Evening World an interesting article was published by Cecilia Hansen in which she gave advice to young musicians. After telling about the instruction which she had received from Leopold Auer at the Petrograd Conservatory she stated: "Young violinists should bear in mind that being a good fiddler is today not enough. Hundreds of youngsters start out to be professional geniuses and end up as second strings in mediocre orchestras. There are three reasons for this. The first

is that the violin is a demon instrument to master. The second point is that the concert stage today calls for creative artistry, and the third is a natural factor—great violin talents are comparatively rare. It takes eight to ten years to master the technical part of the violin." Miss Hansen brought out the fact that, while a seemingly simple point, the position in which the violin is held is important. She also stated that she found it advantageous in her own case to know the piano before she took up the violin, for the primary reason that one has some musical knowledge to begin with and therefore simplified somewhat the many demands on the beginner on the violin. "One must have patience with the violin as an instrument," continued Miss Hansen in her article, "fingering, bowing, tone, nothing comes easy. And one should have a good teacher. I am all for a teacher who is a tyrant for perfection. For some unaccountable reason faults once acquired are harder to lose in violin playing than on almost any other instrument. After two or three years of study, one should expect to be still merely a beginner; one's bow will still scratch, and one's tone will sound puny. The final quality of one's tone is wholly a matter of the individuality of the player. It is useless to try and have a tone like anybody else's. It will be your own tone when you are a finished violinist, and it will have those qualities of personality that you possess as an individual. Furthermore the quality of tone changes all the time. If you grow in musical taste and intelligence, it will be reflected in your tone; if you gain power in feeling, it will show, and fundamentally that is the only way in which tone can be developed and improved." Miss Hansen's final hint to the student was that he should not worry about not owning a Stradivarius for he can make fine music on an ordinary fiddle, if he can make it at all.

VISITING THE PARIS SHRINES OF CHOPIN WITH ONE OF HIS MOST FAMOUS INTERPRETERS, GODOWSKY.

(A Series of Photographs Taken for the MUSICAL COURIER by Clarence Lucas.)

When Leopold Godowsky and I set out for our pilgrimage to the shrines of Chopin in Paris, we went first to the Pleyel Piano warerooms in the Rue Rochechouart to see the piano which Chopin had used for many years. We arrived in the nick of time, for within less than a week Chopin's old Pleyel grand piano was lent to Chickering's for an exhibition in America. The photographs require no comment. But I never visit the comparatively modest tombs of the famous dead in the Cemetery of Père Lachaise without a sense of grim humor when I see the costly monuments which serve no other purpose than to present a list of the names the world has decided to forget.—CLARENCE LUCAS.

(1) Godowsky playing on the old piano at The Pleyel warerooms; this was less than a week before Chopin's piano was lent to Chickering's for an exhibition in America. (2) Godowsky on the steps of La Madeleine Church where Chopin's funeral services were held; Gounod, Saint-Saëns, Dubois and Fauré were also buried from this church, and Saint-Saëns was organist here for seventeen years. (3) Godowsky at the steps leading to the apartment where Chopin died in 1849, two months after taking the apartment, 12, Place Vendome, Paris. (4) Godowsky in Place Vendome, in front of the building in which Chopin died. (6) Godowsky at Chopin's tomb in Père Lachaise Cemetery, Paris. (7) Godowsky at the monument to Chopin in the Luxembourg Gardens; the bust is by C. Dubois. (8) Godowsky at the monument to Chopin in the Parc Monceau; this marble group, the work of J. Froment-Meurice, was unveiled in August, 1906.



NEW YORK CONCERTS

FEBRUARY 12

Franz Pfau and Raphael Spiro

A program of sonatas was given at Aeolian Hall on February 12 by two young foreigners, one of them from Vienna, the other from Poland. Their names are Franz Pfau and Raphael Spiro, pianist and violinist. They played Mozart, Beethoven and Saint-Saëns, and were probably very much astonished to receive such a demand for more than an encore had to be given—a rare thing at sonata recitals. Not knowing what else to do they played part of the Mozart sonata for a second time. They have trained themselves into an ensemble quite superior to the average duo artists who come together occasionally and execute their programs in hit or miss fashion. There was none of that at this recital. All of the interpretations were well balanced and fine, clear, impassioned and restrainedly emotional. This pair of young musicians should become known.

Guimara Novaes

Guimara Novaes played at Town Hall on February 12, this being her last appearance in this city for two years. At the conclusion of her present tour she leaves for concerts in foreign parts. Her art will be missed. She is a pianist of great power and force, gifted musically above the average even of great concert artists. Town Hall was full to greet her and wish her farewell, and she was given a rousing send-off. She played Bach, Brahms, Poulenc, Niemann, Chopin, Busoni, Richard Strauss and Johann Strauss (in the Godowsky arrangement). It was altogether an interesting program and quite out of the usual run of things. She is to be commended for putting away the old war horses for awhile and giving the public a chance to hear the unfamiliar. She has ability to make these things felt. Her technic is massive and her temperament rich in all sorts and shades of feeling which she has well under control and uses to the best interest of the music she plays. There was no doubt whatever about her success. She was applauded loud and long and forced to give several encores.

Philharmonic Orchestra

Beethoven and Brahms were the composers chosen by Wilhelm Furtwängler for the ninth concert in the series of twelve concerts for students given by the Philharmonic Society of New York at Carnegie Hall on Lincoln's Birthday evening. Bernard Ocko, assisted, showing thorough familiarity and understanding of his instrument throughout the strenuous technical demands of the violin passages of the Brahms concerto in D major. If only to have heard Mr. Furtwängler's interpretation of Beethoven's symphony No. 7, one was well repaid for having attended this concert, so well did Mr. Furtwängler emphasize and depict its varying moods.

FEBRUARY 13

New York Symphony: Rethberg, Soloist

On February 13, at Mecca Auditorium, the New York Symphony Orchestra gave a most varied and interesting concert under the able direction of Otto Klemperer, guest conductor. The program opened with the beautiful Concerto Grosso No. 4 in A minor for String Orchestra and Cembalo, by Handel. Mr. Klemperer conducted this with vigor and animation, at the same time playing the cembalo. Next followed a number by the soloist for the afternoon, Elizabeth Rethberg, dramatic soprano of the Metropolitan Opera Company. Miss Rethberg captivated the audience

with her marvellous interpretation of an aria from Weber's *Der Freischütz*. The quality of voice is remarkable—the tones are so rounded and full in whatever range she is called upon to sing. Before the next number, Hindemith's *Konzertmusik für Blas-Orchestra*, Mr. Klemperer vouchsafed a few words of explanation to his audience. His main admonition was, "Please do not take this music too seriously; it is meant to be comical, to be satire." Once having heard the first discordant blast, it is difficult to maintain any other attitude toward this music. The audience seemed more favorably impressed with the playing of this composition Sunday than it had been at its first performance on Thursday evening. Miss Rethberg returned to the stage with two lovely songs by Strauss. To end with, the orchestra played the familiar prelude and *Isoilde's Love-Death from Tristan and Isolde* of Wagner. There was a full house and much applause for conductor and soloist.

New York Philharmonic

The New York Philharmonic concert, at Carnegie Hall on February 13, began with the overture to *Coriolanus* followed by the Seventh Symphony. Notwithstanding the tributes of Richard Wagner and Henry E. Krehbiel, one can hardly sense Coriolanus today as grade-A Beethoven, whereas the Seventh Symphony is without question one of the finest of the whole nine. Mr. Furtwängler lavished as much care on the one as on the other and the result was two very fine performances.

After intermission he turned to quite other food—the Tschaikowsky Romeo and Juliet Fantasy, and, to end with, that noisy Rakoczy March by Berlioz. The Tschaikowsky was given with a warmth and temperament that were striking in contrast with the austere and objective performance of the symphony. The audience was warmly responsive the whole afternoon and recalled the conductor repeatedly after each number.

Lajos Shuk

Steinway Hall was completely filled on February 13 when Lajos Shuk gave his annual recital of music for the violoncello, Elsa Frieder at the piano. There was a chronologically arranged program of music by Tartini (1692), Gallard (1687), Haydn (1732), and modern composers, all of which greatly interested the listeners. The noble singing tone in the opening Tartini work, the variety of expression and technic in that by Gallard, and the notably excellent performance of the Haydn Concerto, the last named with harpsichord accompaniment, all this brought the popular cellist hearty and well-deserved applause. Two groups of solos from the printed list of twenty works were said to be novelties; the reviewer could not understand the announcement as to the works played, but doubtless Shuk's own Csardas was among them.

Friends of Music

The seventh of the ten concerts by the Friends of Music Society was given in Town Hall on February 13. The program included the Brahms Tragic overture, Mozart's concerto for violin and viola, Busoni's violin concerto in D and Zemlinsky's setting of the Twenty-third Psalm for chorus and orchestra. The soloists were Joseph Szigeti and Louis Bodanzky. Mr. Bodanzky conducted the Brahms overture with keen musical insight and fine musicianship, as he also did the Zemlinsky selection with which he seemed to be in particular sympathy. Perhaps this is due to the fact that Mr. Bodanzky was a pupil of Zemlinsky, and from the association no doubt acquired an understanding of him which to the layman seems to be a rather difficult thing to ascertain.

The Mozart selection was a fine bit of ensemble playing; Mr. Szigeti with his sensitiveness and refinement and Mr. Bodanzky with his velvet tone could not have been better matched. There was an excellent balance of interpretation and tone, although this can hardly be deemed one of the most interesting numbers by the delightful Mozart. In the

Busoni Mr. Szigeti infused all the enthusiasm which he personally feels for this resurrected work and for which he is responsible. It is excellently constructed music, of taste and skill, but distinctly lacks the creative spark. Nevertheless, because of the partiality the violinist feels for it, he was able to rise to an ardent interpretation. There was a suave display of that remarkable Szigeti cantilena which in itself is a delight to hear. The Zemlinsky work seems an utterly futile attempt. It was described as extremely modern but did not prove even of sufficient interest to hold one's attention from the constructive standpoint. From the viewpoint of interpretation it was given an effective performance. The chorus sang the part excellently as was to be expected under the training of Stephen Townsend.

FEBRUARY 14

Beethoven Association

The fifth subscription concert of the Beethoven Association, given in Town Hall on February 14, offered the usual galaxy of stars and attracted a capacity audience of enthusiasts. Long before the program had ended there had been offered many opportunities for enthusiasm for all of the artists seemed to be in fine fettle, fairly surpassing themselves.

Lauritz Melchior, Danish tenor of the Metropolitan, was the featured artist. He appeared in two groups of lieder comprising four songs by Schubert and four by Hugo Wolf. Mr. Melchior's voice is most appealing, especially in its modulated passages, when its utterance is beautifully vibrant and mellow. He brought several of the songs to a highly dramatic conclusion which evoked much applause. He was accompanied at the piano by Walter Golde who rounded out a notable performance with deft mastery.

The Flonzaley Quartet offered a flawless interpretation of the Beethoven quartet in F major, op. 135. This group which is made up of Adolfo Betti, first violin; Alfred Pocho, second violin; Nicolas Moldavan, viola; and Iwan d'Archambeau, cello, offers an interesting study in tone dynamics at every recital. The third movement of the Beethoven piece, Lento Assai, cantante e tranquillo, as played by the Flonzaley ensemble, was as fine a performance in nicety of balance, subtlety of tone shading, and beauty of interpretation, as has been heard this season.

The eminent English artists, Felix Salmond, cello, and Harold Samuel, piano, collaborated in an impressive rendering of Brahms' sonata in F major, op. 99. Both of these artists somewhat abated their highly individual and somewhat radical moods to the necessities of the dual performance. The result was a rare ecstatic presentation, glittering and colorful. It was a happy combination of unusual temperaments.

Katherine Bacon

Continuing her series of Beethoven sonata recitals, during which she will play the entire set of thirty-two, at Steinway Hall, on successive Monday evenings, Katherine Bacon gave four on February 14, these including the ever popular Sonata in A flat, with the variations and Funeral March, and the so-called Hammer-Klavier Sonata, op. 106, as the chief items of this evening. The expressive touch and gracefulness in the andante and their variations, and the steady repose in the Funeral March, were noted and enjoyed. Of the performance of the big Hammer-Klavier Sonata one can only say it was a noble interpretation of a stupendous work, one which for clearness and tone-coloring has seldom been equaled.

The program for February 28 includes the Appassionata Sonata, as well as the op. 22, op. 10, No. 1, and the op. 110.

Povla Frijs

Povla Frijs, Danish soprano, gave the final recital of a series of four in Aeolian Hall on February 14. She sang French songs of Chabrier, Fevrier, Hahn and Debussy, Russian music by Cesar Cui and Moussorgsky, some Gluck, Schumann and Scandinavian numbers. The notable features of her recital were, as always, her individuality and freshness of interpretation. She has a strong and magnetic personality which she uses with striking effect. However, she never sacrifices musicianship to this individuality. Although her interpretations could hardly be called either classic or traditional, they must be felt to be important contributions to the art of song. Mme. Frijs is in some respects one of the leading singers of the day, and her audience indicated its appreciation of her art by hearty and enthusiastic applause and demands for encores. She was capably accompanied by Frank Bibb.

FEBRUARY 15

Willem Durieux

Willem Durieux, Dutch-American cellist, gave a recital at Town Hall, February 15, which attracted a large audience. At the outset he and his pianistic musical partner, Marion Carley, received a warm greeting. There followed a very unusual procedure, namely, the performance by these artists of Grieg's sonata for cello and piano, from memory. The work, in three movements, full of originality, with lyric and dramatic values, was played with splendid musical virtuosity. It was a notable accomplishment, both of memorization and interpretation. A group of short pieces by De Fesch, Valentini, Bach-Manning, and Locatelli, brought out the singing tone and flowing technic of the cellist; the very difficult Locatelli work, with its many risky technical points, was played by the cellist with entire command and ease, and with real artistic interpretation beside. Ave Maria, by Hans van den Burg, in manuscript, with organ accompaniment as background (Dr. Dickinson), proved a beautiful work. A Christmas carol arranged by Grainger, a Spanish Dance (Granados), Air (Hure), and Davidoff's At the Spring, concluded the program, winning both artists well deserved recalls.

Philadelphia Orchestra

Stokowski was again his old self at the concert of the Philadelphia Orchestra at Carnegie Hall on February 15. The attack of neuritis which forced him to conduct a Bach program with his left arm a few weeks ago, had evidently been cured, and his audience was treated to his usual forceful and magnetic manner. This concert was given in honor of Beethoven, and the program was selected entirely from

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his works. It included three "Equali" for four trombones, short pieces used on solemn occasions in the days of Beethoven. More to the taste of the public and more likely to survive repeated hearing were the seventh symphony, and the violin concerto, in which Fritz Kreisler was the soloist. Laudatory comment on Kreisler's playing is as unnecessary as it is on Mr. Stokowski's conducting. These two men are past-masters of their art, a fact which is now universally recognized. Mr. Kreisler plays his own cadenza in the concerto and a most extraordinary cadenza it is, and most extraordinarily played with a sonority certainly not excelled by any other violinist before the public today, or within the memory of this writer. There was a crowded auditorium, of course, as there always is at the Philadelphia Orchestra concerts, and the applause was of the most enthusiastic sort.

Elizabeth Topping

Solid, clear, and true to text was the first offering by Elizabeth Topping—Bach's Chromatic Fantasy and Fugue—at her Chickering Hall recital, February 15. The Appassionata Sonata followed, in which her eminent good taste was evinced in an interpretation marked by solid musical understanding. Brahms' works included a Romanza, Intermezzo, and Rhapsody, in which the melody sections sang with vocal effect, and polyphonic passages came out with due, if subdued clearness; she added the Gluck-Brahms Alcestis gavotte as an encore, playing it in very deliberate tempo. A Nocturne, Mazurka, and the Fantasia in F minor (Chopin) were much enjoyed, particularly the rhythmic Mazurka; to this final group she added the Schumann-Liszt Widmung. There was a capacity house, and also many gifts of flowers.

Ilse Niemack and Geni Sadero

Ilse Niemack won the enthusiastic approval of an audience at Town Hall on February 15 in recital with Geni Sadero, well known composer and interpreter of Italian folk songs on folk themes. Miss Niemack opened the program with the Paganini concerto, the intricacies of which she overcame with ease and proved that she is an intelligent and well trained young artist. Miss Niemack not only was represented as violinist but also as composer, playing several of her own selections in a musically manner. These mood pictures are entitled On the Drava, Scherzo and Barcarolle, all of which are colorful and thoroughly pleased the audience. Miss Niemack's other numbers included Witches Dance, Rubin Goldmark; Negro Chant, Cameron White, and Scherzo Tarantelle, Wieniawski. This young violinist plays with assurance, her bowing is free, her tone large and rich and she has a beautiful legato.

Geni Sadero was heard in three groups of her own songs and arrangements, all of them the work of a fine artist and musician. While her voice apparently is not what it once was, Miss Sadero is able by her great imagination and dramatic intensity to project the moods of each song to her audience and to make her offerings enjoyable.

The accompanists were Edward Harris and Herbert Goode.

FEBRUARY 16

Evelyn Howard-Jones

Town Hall housed an audience of goodly numbers and artistic discrimination, at the Beethoven recital of Evelyn Howard-Jones, the English pianist.

The discrimination of the hearers manifested in the attention and applause which they bestowed upon the art of the player.

He is a musician of seasoned qualities, represented by grasp of intellect, responsive style, searching interpretations, and a technical command that conquers all difficulties of execution without meretricious display, or in fact, any visible physical effort. He affiliates himself completely with the music he projects, and permits it to emphasize its own message, of which his mind, artistic sense, and emotions are the willing purveyors. He does not make his recital a lesson in Beethoven sonatas, but rather a pleasant couple of hours of communion with noble tonal pages which send out vibrations of beauty and lofty musical inspiration. The concert was a thing of unalloyed artistic joy.

The sonatas, opus 2, No. 3; opus, 109; opus, 110; and opus, 57 (appassionata) made up the bill of the evening.

J. Rosamond Johnson and Taylor Gordon

A benefit recital was given in Carnegie Hall on February 16, for the National, New York and Brooklyn Urban Leagues, by J. Rosamond Johnson, pianist and baritone, and Taylor Gordon, tenor. These two artists engaged in a program of Negro spirituals, arranged by Mr. Johnson, the naive, even primitive beauty of the music being well described by a pair of well blended, perfectly attuned voices. Mr. Gordon's silvery tenor, with its mellow middle register and clear, sweet top notes, was thrilling in its flexible ease and adaptability to spiritual requirements. Mr. Gordon's pianistic accompaniments and powerful voice harmonized unerringly with the lyric loveliness of his co-artist's. Warmth and richness characterized the baritone's tone quality and suited the unusual combinations and colorful contrasts demanded by their joint presentations. The spirituals were of varied content, ranging from the deeply religious to the humorous, depicting racial superstitions and simple beliefs. There were familiar numbers on the program such as Walk in Jerusalem Jus' Like John, Hallelujah, Didn't My Lord Deliver Daniel, and Swing Low Sweet Chariot, besides others not so well known. Fine indeed was their combined rendering of Same Train, Po' Mourner Got a Home at Las', and Witness for My Lord. It was an evening of triumph for Messrs. Johnson and Gordon and the enthusiastic audience brought them back for repeated encores.

Marcel Grandjany

George Barrere, flutist, assisted Marcel Grandjany at his Aeolian Hall harp recital on February 16 in a notable program beautifully rendered. These two great artists found themselves in perfect accord in a sonata by Jean-Baptiste Lecocq and a sonatina entitled Bucoliques by Jacques Pillois—the former an ancient piece in dignified classic style, the latter evidently the work of a modern, gay and dissonant, and both of them greatly to the taste of the large audience that gathered to do these music masters honor and, incidentally, to have a good time. The good time was certainly had and was demonstrated by the heartiest sort of applause,

but, though the players bowed many times, gracefully and in unison, they did not give the audience what the audience evidently wanted—more of the same.

Grandjany, extraordinary virtuoso of charming personality and composer of gifts that will in time make him famous, played on the harp alone, without flute, two of his own works and some of his own arrangements. His own compositions were, first, a rhapsody, and second, a fairy tale. They are written in modern French style (which might be taken for granted, Grandjany being a modern Frenchman). But there are other modern Frenchmen who write in anything but French style. They are very melodic, not in the sense of having commonplace tunes, but in the better sense of symphonic or rhapsodic melody to which Debussy, Faure and Ravel have accustomed us. Harmonically they are—but what are they? It seems impossible to find any term to suit the lovely color of these harp harmonies. They, alone, without either the form or the melodic sequence, would be a delight to listen to. Grandjany is a poet of music. He deals in fairy effects. He loves beauty, and into every bar and phrase he puts his trademark. Not for Grandjany is the bizarre and affectation of some contemporary writers. He dwells in realms of sheer fancy, and in his sincere and unaffected manner, with apparently no thought of catching the public with trickery, he puts on paper and transforms into sound on his harp such loveliness as is, today (alas) becoming so rare that one wonders what has become of it.

So much for Grandjany the composer (and it is not nearly as much as one would like to say did space permit). As a

technician and virtuoso fully as much may be said. As a technician he showed himself as arranger and transcriber of some eighteenth century pieces and a couple of French folk songs; as an interpreter of the works of others he was heard in a Spinning Song by Zabel, an Impromptu by Pierne and a Ballade Fantastique by Renie, this last piece being inspired by the Tell Tale Heart of Edgar Allan Poe and played for the first time in New York. It is an interesting composition, though seemingly somewhat diffuse. But a second hearing would be necessary for any proper estimate on it.

Grandjany was greatly applauded. He aroused real enthusiasm and could have played a good many more encores than he did. There was a very large audience with only a few vacant seats, and those who were not there probably scarcely realized what they missed. They will think better of it next time. Those who might have been there and were not were merely foolish.

FEBRUARY 17

Beatrice Pinkham

The audience evidently agreed with the New York Times critic, who on February 18 said of Beatrice Pinkham, pianist, "With so much in her favor it is only a question of time and study when this young pianist will be able to interpret her composers with more significance; she played to a sympathetic audience, which found enjoyment in her

(Continued on page 20)

"A Nightingale, an Orchid, a Woman."
San Francisco Call and Post.

LUCCHESE

You pronounce it Loo-kay-say, although it is spelled Lucchese. It's a name that you will do well to remember. She will become one of those celebrities whom you can't afford not to know. . . . The aria from *The Barber of Seville* was a triumph. . . . Her upper tones are glorious.

Patterson Greene—Los Angeles Examiner—Jan. 5, 1927.

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say Tuesday night into the heart of an audience which found her ready to meet them more than half way. Then came the artistic summit of the evening, "Oh! Quand je dors," text by Victor Hugo, music by Liszt. Here was exhibited that depth of understanding which bespeaks a wealth of artistic resources that satisfies the intellect as well as the ear and the emotions. We predict that with this attribute this little lady will go far.—Fort Worth Record-Telegram.

Josephine Lucchese, appearing here for the first time as other than a wobbler of operatic wits, made a favorable impression as a recitalist last night in the Municipal Auditorium. Mme. Lucchese eschewed most of the stock coloratura tricks to gain her most successful effects. She sang enough of the bravura pieces to reveal her vocal range, brilliant high staccato, caressing mezza-voce, diminuendo that floated like an echo and a voice of lovely quality equalized throughout its compass. On the other hand, she sang full voice, her gifts outside the pretty dress. Physically, she ranks nothing short of a beauty. And a pretty woman when she elects to flirt, to cajole and to employ down-right vamping tactics is well-nigh irresistible.—Dallas Morning News.

Last night, when Josephine Lucchese finished her first number, San Antonians were thrilled . . . Flawless is her musicianship, her voice is so heavenly it is difficult to do justice to it. It has the golden quality of warmth, and such clarity of tone, . . . She is amazed at so much in one voice. The delicate quality of the spiritual light of it—and the beauty of its reach—mark a voice that shall live.—San Antonio News.

A beautiful woman is Josephine Lucchese, the coloratura soprano who sang as an artist offering of rare purity and great beauty. Her youth, too, and natural charm and decided assets. Her voice is one of rare beauty and is crystalline in its sweetness. She does all the things a soprano can do with grace and poise. She has the temperament besides. Her diction is marvelous. Her vocal agility, interpolated cadenzas and splendid interpretation brought spontaneous acclaim from her hearers.—San Diego Sun.

Josephine Lucchese, coloratura soprano, sang her way into the hearts of all lovers of music who appeared at the Auditorium last night. The singer, a lovely, graceful figure, charmed her hearers with her exhibition of grace and beauty, combined with unusual delicacy of phrasing. . . . Indubitable vocal ability, beauty and remarkable personal charm, these are the outstanding qualities of Josephine Lucchese. One halfs her grand opera contracts abroad with approval; one regrets the fact that it will, for a time at least, rob the American concert stage of so pleasing a figure.—Los Angeles Record.

With a program notable for its wise selections, supplemented with encore numbers after each group with a grandeur comparable only to her personal beauty, Josephine Lucchese, coloratura soprano, who already had made a host of friends here as a grand opera prima donna, made her San Francisco concert debut yesterday, scoring a tremendous success.

With remarkable purity of tone and flexibility in her melodic progression, Mme. Lucchese impressed with the skill of an interpretative artist, which means much in these days of mass vocalization. Her greatest achievement was with the "Last Rose of Summer," which came nearest to perfection of anything I have heard recently.—San Francisco Call and Post.

Enthrallingly beautiful and the possessor of a marvelous soprano voice, Josephine Lucchese came before the Tacoma audience a stranger and from her first appearance held them enthralled by the glory of her voice and her charming personality. . . . With a dramatic force and feeling that few coloraturas are masters of, she sang and brought tears to the eyes of her audience. It was a wonderful offering.—Tacoma Daily Ledger.

A coloratura soprano whose vocal glories are enhanced by personal grace and the charm of frail beauty, purely Latin in type, is Josephine Lucchese. Before this enchanting cantatrice—as much at home on the concert stage as in grand opera—had sung a note, the audience had succumbed to her radiance. . . . Her voice, of a fine quality, limpid, sympathetic, even, well schooled, was used with both musical intelligence and taste. . . . In Liszt's "Quand je dors" she displayed not only technical finesse, but warmth of feeling—something that too few coloraturas possess—as well as mastery of tonal coloring and plastic phrasing.—Seattle Post-Intelligencer.

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STAMFORD, CONN.

STAMFORD, CONN.—In addition to the usual vocal and instrumental concerts during the winter season, Stamford can now boast of an established symphony course, with a constantly growing list of guarantors, placing the Stamford Symphony Orchestra on an assured basis. The first concert of this season was given December 6, Clayton E. Hotchkiss conducting, and with Sonia Streuli-Maguire, concertmaster, as the soloist. About 1,000 people braved the storm and were fully repaid, for never has the orchestra played so well even though the program was more exacting than usual. In the opening number, Beethoven's Coriolan overture op. 62, the sympathy between musicians and leader was emphasized to a marked degree. This was followed by Mendelssohn's concerto in E minor, op. 64, with Mrs. Maguire as soloist, whose pleasing personality, technic and interpretation, especially in the appealing Andante, were thoroughly appreciated. She responded to the prolonged applause with the Meditation from Thais. The sympathetic and modulated work of the orchestra in this number, never overshadowing the soloist, showed a distinct improvement from last year. A rather novel number by Charles S. Skilton, which consisted of two Indian Dances, was most interesting and well interpreted. Possibly the finest symphonic work displayed by the orchestra was in Valse Triste, op. 44, by Sibelius. The well known Song of India by Rimsky-Korsakoff was delightful and Liszt's Hungarian Rhapsody No. 2, brilliantly played as the final number, won a veritable ovation for Mr. Hotchkiss and his orchestra.

On the novel and interesting program planned by the Woman's Club to celebrate its twenty-first birthday, musical numbers were given by the Haydn Trio—Mary Marshall, violin; Jean Weld, flute, and Florence Brady, piano. The Trio also played old familiar tunes very softly during the candle lighting ceremony. Helen O'Shea, coloratura soprano, accompanied by Edith Atkin, gave a group of songs with her usual artistry which makes her a welcome addition to any program. The one musical afternoon of the year was a costume recital by Eleanor Cook. Folk Songs and Dances from Colorful Lands, a charming and vivid interlude in the long list of lectures presented by this club.

The Schubert Club, which devotes the entire season to music, opens, however, with a luncheon, the one social event. Even here music plays an important part but more informally. A unique program was arranged by the president, Mrs. Clayton E. Hotchkiss, the subject given to each speaker began with the letters of Schubert's name and all the musical numbers between each speech were compositions of Franz Schubert, offered by artist-members of the club. At the first public concert, William Gustafson, baritone of the Metropolitan Opera, was the artist, and with Mary Capewell Gustafson at the piano gave an hour of unalloyed pleasure. The next concert was by the New York Symphonic Sextet, giving a program of somewhat lighter vein than usually presented, but nonetheless enjoyable. December brought the first evening concert, when Karin Branzell, contralto of the Metropolitan Opera, sang to the largest audience these con-

certs have yet attracted. Mme. Branzell, quick to feel the sympathy of this audience, gave of her best and most generously. The second concert in this series was held on January 14 when the Flonzaley Quartet, in a return engagement, was welcomed by another large and enthusiastic audience which during the supremely beautiful rendition of each number, seemed scarcely to draw a breath so intently did they listen. At the close the quartet was recalled again and again.

A concert not sponsored by the Music Club but of great interest to Stamford, was given by Emily Roosevelt, soprano, and Oliver Denton, pianist, with Florence Wessell as accompanist. Fresh from triumphs in other cities, Miss Roosevelt, who makes her home in Stamford, proved to the home folks that she is an artist of high caliber and her popularity abroad well merited. It took four ushers to carry the floral offerings showered upon this popular singer. Mr. Denton, although a newcomer to Stamford, won many admirers, as did Mme. Wessell for her work as accompanist.

This year Stamford has a number of valuable ensembles, both vocal and instrumental, all of which are being heard with pleasure, not only at home but also in surrounding towns and frequently over the radio. Among these is the Haydn Trio already mentioned, and the Anderson String Quartet (Sam Gruber and John Carass, violins; Mrs. Oliver Hoyt Anderson, viola, and Oliver Hoyt Anderson, cello). From the studio of Mme. DeVoe comes the Melba Quartet (Maude DeVoe and Louise Joliffe sopranos; Bernice Chatterton and Alice Ingalls, contraltos; with Edith Atkin, accompanist). Mrs. Atkin also acts in this capacity for the Glenford Mixed Quartet (Lillian Richards, Louise Godber, Raymond Godber and Harold Oddy). Mme. DeVoe is director of the Colonial Glee Club which gives interesting programs with the members in colonial dress. From the James Murray Studio the Stamford Trio (Helen Whitelaw, Dorothy Price, Elsie Shaw, with Lois Hedner as accompanist) is again filling numerous engagements. F. L. H.

Hadley Appears with Cincinnati Symphony

Henry Hadley, associate conductor of the New York Philharmonic Orchestra was the first of a list of guest conductors to appear with the Cincinnati Symphony Orchestra on January 21 and 23. On the program was listed the Berlioz Overture to the Roman Carnival; Hadley's Symphony; Saint-Saëns' Carnival of the Animals, and Liszt's Preludes. Mr. Hadley won the approval of audience and press, the following excerpts giving an idea to what extent he was appreciated:

Nina Pugh Smith of the Times Star stated: "Henry Hadley, American musician, composer and conductor, added more than one sheaf to the laurels of victory laid at his feet by his admiring countrymen yesterday. He achieved the distinguished effect of mirth through playing for us Saint-Saëns' long suppressed Carnival of the Animals. Our visiting director fully understands the psychology of us, and knows how dearly we love a joke, even in music . . . As a composer he exhibits two pronounced traits, his penchants for declaring themes from horns and wood winds and



ELEANOR SAWYER,
who has just finished her second most successful
season with the Chicago Civic Opera

a decided inclination towards a melody in a phrase. The music is sonorous, agreeable orchestration. It presents no problems. For it the composer denies a program offering it as absolute music. Its adherence to the four movement line of the older symphonies, its presentation of thematic material character of its four sections, support the claim. Mr. Hadley creates an immediate predilection for himself with his platform appearance. He is without mannerisms, informed of his music of the orchestral voicings. He directs with fluency and style." The Commercial Tribune made comment that "As a conductor he leaves little to be desired. He imparts a vim and spirit to his orchestra, gives color and vivacity and directs with a sure and polished hand. At the same time his work is not effortful, nor labored. His work as a composer rivaled in interest his position as leader, since the real piece de resistance of the program was his own symphony not previously played in its entirety here. Far from abstruseness it is a work which welcomes analysis, comprehension, and ready appreciation. It is absolute music, modern enough to be emancipated, conservative enough to be rich in melody, utterly lovely in its thematic content and pleasant in its harmonies. It is a romantic work in a classical pattern, and the variety of its moods only serves to contribute to an indigenous unity which makes it outstanding. Mr. Hadley's music gives the impression of a dynamic alertness and strong vitality without the strife for effect, or the self-conscious novelty that so often stands in the way of real beauty of expression. It is American music of the finest sort." The Enquirer had its share in praise for Mr. Hadley in speaking first of the Berlioz overture: "The Hadley reading abounded in vivid contrasts but never in eccentricities. Mr. Hadley is too conservative a musician for that, far too conscientious in the discharge of his duties to permit too much of his own personality to intrude, and yet he has individual traits that are conspicuous. Economy of motion distinguishes his conducting, but the slightest movement of the baton conveys a definite idea which the musicians are quick to grasp. The entrance cues for the various choirs are indicated clearly and with authority, consequently the attacks never are in doubt, the shading and phrasing are exactly what the conductor wishes. Mr. Hadley gave the utmost of inspiration to his reading. In the Hadley symphony a bold, vigorous statement of the principal theme in the early bars suggest discussion of a weighty subject but the composer asserts that he had no definite subject in mind when he wrote. Yet so eloquent, so compelling in the tuneful nature of the symphony, and so impressive is the scoring that the listener finds himself unconsciously attributing meaning to it that was unintentioned. The first movement has remarkable unity. The instrumentation is interesting for its vital tonal colorings due to the skilful manipulation of the choirs. . . . The melodies are sensuously lovely and alluring. The effect upon the listener is one of spiritual exhalation rather than of mental stimulation. . . . There are no eccentricities in the scoring, no daring experimentation with orchestral devices, no tampering with conventional progressions. Truly there is virtue in absolute music. . . . A tone picture of exquisite design is the Andante Tranquillo which follows. The Scherzo is a sprightly dance pregnant with melody affording the desired contrast. . . . Mr. Hadley was given a deserved ovation, the tribute of an appreciative and discerning audience that was quick to recognize his genius as composer and conductor. In Les Preludes, the orchestra was superb. Mr. Hadley investing his reading with a sympathetic understanding that brought out the finer details and accentuated the sheer beauty of exalted song."

Lynnwood Farnam Gives Organ Recital

Every seat was taken, Rev. Dr. Motet even ushering late comers to the choir stalls, at the February 7 organ recital by Lynnwood Farnam, Church of the Holy Communion, this beginning the four Monday Evening Recitals of Bach works. In this audience were listeners from not only Greater New York, but also within a radius of fifty miles.

In this Bach music he puts variety of registration combined with amazing accuracy of performance; the result is unique, bringing as it does, Bach's original organ music to listeners in perfect interpretation. Following the opening Toccata and Fugue in C, with its bold modulations and big climaxes, four choral preludes from the Advent period were heard; similarly there were later heard ten Christmas Chorals, these sometimes dignified, again jovial, also mediaeval, all giving pleasure in their melodious tunefulness, with the Bach contrapuntal embroideries. The merry theme of the G major Fugue caused nods of pleasure, the recital closing with the Allegro from the fourth trio-sonata and the prelude and fugue in G.

The February 21 program brings the big Fantasia and Fugue in G minor; B minor, Prelude and Fugue, four Passionate Choral Preludes, six Easter Choral Preludes, and lesser works.



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Talented Miss George Elliston

Cincinnati has enjoyed the distinction of being the home of a long line of poets and other literary lights, but few of her poets have had a greater number of lyrics used as song texts than Miss George Elliston. Over one hundred of her shorter poems have been set to music since her first book was issued in 1921. William Stanley Braithwaite, distinguished Boston anthologist, refers to Miss Elliston in the preface of his 1925 issue as "that delicate lyricist," and in his latest anthology, of 1926, uses five of the singing poems of this Cincinnati poetess.

Miss Elliston's lyrics are in English as well as in American anthologies, while Lost Youth has been translated even into Russian and is often sung in that language. The lyric of Lost Youth was set to music by Louis Victor Saar, and when two new songs by that composer, Vagrant and Glamour, come off the press, Miss Elliston's published songs with this Chicago composer will number five. Three of these—Indian Summer, Lost Youth, and Fighting Courage—were issued as a group, and the first named has become widely popular, because of its melodious air.

Frank van der Stucken, celebrated Cincinnati composer, orchestral and choral conductor, is using Miss Elliston's texts for his three newest compositions, off the press last April. One of these What Shall I Do With Springtime, was introduced by Florence Austral at the Mt. Vernon, Iowa, Festival last year and sung with great success by this distinguished singer in England during her summer tour. Van der Stucken chose Little Clock and The Candle-light Song as chorales for women's voices and they are being extensively used by the Euterpe Quartet. Little Clock is such a fascinating little bit of dainty verse that it has been successfully used by Joseph Clokey, young California



MISS GEORGE ELLISTON,
from a portrait bust of her just completed by Mary L.
Alexander

composer, for a mixed chorus, and has also been set as a song by Ilse Huebner, of the artist faculty of the College of Music of Cincinnati; Pretense is its other name under which it is published.

Miss Elliston's lyrics for children have captured the fancy of such composers as Miss Huebner, Howard Wentworth Hess, Carlyle Davis and Margaret McClure Stitt, while Grace Gardner's best known song, Fear, is often used in church services. It is a semi-religious theme and was introduced by Florence Macbeth of the Chicago Civic Opera Company. Emma Beiser Scully, who makes frequent use of this poet's lyrics, used her words for the Cincinnati Community Song. Two distinguished Italian musicians, Tirindelli and Quintile, use Miss Elliston's poems, and Louise Harrison Snodgrass's lovely new song, Star Wishes, which Dan Beddoe, Welsh tenor, often programs, is also Miss Elliston's lyric. William H. Reussenzahn set a little Christmas poem, Tiny Tim's Carol, for a boys' choir and it is often sung in the Christmas Midnight Mass in the Catholic Church. In finding suitable lyrics for serious work in his class in composition at the College of Music, Dr. Sidney C. Durst makes frequent use of this gifted poet's gems.

The accompanying photograph is of a bit of sculpture, a likeness of Cincinnati's delightful poetess, just completed by the skillful fingers of the artist, Mary L. Alexander.

Alma Peterson to Tour Pacific Coast

Alma Peterson, dramatic soprano, formerly with the Chicago Opera, has been engaged for six concerts in California by Alice Seckels of Long Beach. This makes a total of twenty-eight concerts her manager has already booked for next season.

Miss Peterson recently left for New York to make six records for the Edison Phonograph Company. In the short time she has been under his management, Clarence Cramer has placed her with two grand opera companies, sold six phonograph records and already filled many concerts for the popular contralto.

Kathryn Browne Booked for California

Kathryn Browne, American contralto, has been engaged by Kathryn Coffield of Long Beach, Cal., for a tour of six months next season in California. Miss Coffield has presented many noted artists with unusual success for several years. The engagement is largely the result of Miss Browne's popularity while with the Chicago Civic Opera Company on its last Pacific Coast tour. A number of other managers have negotiated with Miss Browne's manager, Clarence Cramer, since that time for her services. The tour will be made in February, 1928.

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THE COMMUNISTIC CELL: A SYMPHONIC HYPOBLAST

BY BILL JONES

Op. 100

(What follows came to me in the form of a personal letter from my friend, Bill Jones. Of course, you know Bill Jones! No introduction is necessary. The name is so famous, not to say common, that no reader can fail to place its proud owner. His works are manifold, the most famous being *Pigs and Their Progeny*. The letter, be it added by way of essential clarification, came into being as a result of the performance in the presence of the distinguished and disgusted Jones and other disgusteds of a symphony so-called by Lord St. Ives, Knight of the Halter and martyr to the cause of Connecticut Modernism—which did not connect, nor was it cut, alas! The Symphonic Hypoblast has already been written. It is now my honor to present it for the first time to the public.—S. W.)

The letter follows:

Dear Sir:

Not for publication! Secondly, I apologize for the pencil [The letter is written in pencil.—Ed.] but I have come to the conclusion that pencil is the only proper thing for the "modern" composer; it makes it so much easier to rub out music that happens to sound well and substitute something that sounds like h.....!

But to my op. 100—

The only praiseworthy thing about present-day composers who affect modernism is that they spit in the face of everything heretofore considered music. That is all right as far as it goes, but otherwise they are hopelessly antiquated and tamer than a stuffed rhinoceros. They are not modern at all, but belong to the defunct era of musical capitalism, though they may not notice it.

By now it is a universally accepted axiom, or ought to be, that the biological function of a composer is to make noise. But what do we have? Polytony and Atonality. The very use of the word tonality proves that the gentlemen are still on the beaten track and are straddling. They profess an axiom, but compromise with the left-overs of tradition. The result is that they merely produce music that sounds wrong and hypocritical, instead of noise that sounds right and honest. What we need for the music of the future is honest-to-goodness A-noise and Poly-noise.

This dire need cannot be satisfied except by one composer: Me! Because no other composer has grasped the truth, the whole truth and nothing but the truth, that music as heretofore practiced (and including those pitiful compromisers whom I shall not honor by mentioning) is unnatural and absurd esthetically, philosophically, theoretically, economically, politically, biologically, pathologically, medically, penologically, physiologically, psychologically, acoustically, embryonically, etc. (consult Webster's Dictionary). Whatever else it was or is, it is not music, but a capitalistic juggling with tones.

That must be as evident to you as it is to me. Now, my discovery of the music of the future really consists in this, only that I go back to first principles—in other words, to the cosmic urge. (What all other composers have been doing, one might call by comparison the cosmetic urge). The whole universe is not bigger than any of its atoms. Conversely, every atom is a universe in itself unlimited by space or time or function. It is the interpenetration of the whole with the part that causes vibration in the form of gas. Sound-waves are merely a special materialization of that fundamental principle, but the basic error of music as heretofore made, is the futile and, indeed, artificial attempt to separate what belongs together. It simply leads and must lead to an unwholesome capitalistic emphasis on this or that sound-wave, academically called tone. The only salvation out of this labyrinth is by way of return, as I just said, to first principles. Logically, we must return to Chaos.

But Chaos is an ideal and, therefore, unattainable. However, though not attainable in fact, we ought to strive for it in tendency. Thus the whole problem of the composer becomes one of means. Now, it requires but little intelligence to see that only chaotic order, but not chaos results, if a composer employs all the instruments known to mankind, moves on every conceivable rhythmic, harmonic, dynamic plane in every conceivable key, mode or scale and yet prescribes meticulously when and where an instrument enters, what it has to do and how to do it. Such a procedure smacks of microcosm, not of macrocosm, and I want none of it.

With that sort of absolute procedure, they will produce only a mild, tame kind of bourgeois noise, à la Stravinsky, Varese or Ives, but not The Big Noise out of which all creation evolves, and which we must project again on the auditory nerves, if music is not to become mummified.

And what an astounding economic waste goes on with the conventional procedure of all composers, me excepted! Astounding and unpardonable when our aim must be the conservation of nature's resources and in the spiritual realm an unfettered evolution of the cosmic ego! For instance, the harpist sits there and by the time he has an entry for two or three little twangs, the strings almost have become rusty. Worse, the waste of wood-pulp on silly scores of that description! The inhuman strain on the eyes of either copyists or engravers! The absurdity of paying the same salary to the musician who exerts himself powerfully and is heard as to him who barely moves the air and remains inaudible! The farce of the conductor so-called, when he could spend the same energy more profitably for society by shoveling dirt! But politically more criminal than all this, to make of human units mere slaves to the momentary whims of what, with ironical appropriateness, is known as a composer, that is, put-togetherer or together-putter! (I do not know which is grammatically correct,—but you will understand.)

The above is, of course, a mere sketch of the travail of thought that went into the womb of my op. 100. But, before I present the score to you, just one more observation. Bach, Beethoven, etc., possessed an elementary, stunted sort of talent. The trouble with them simply is that they were born too soon. That is a pity, but their case is not hopeless. Their music can be made to answer the esthetic requirements of the future in a very simple manner. All one has to do, is to turn their scores and parts upside down and in addition play the music from the end towards the beginning.

Of course, the noise will not be ideal, but, at least, it will be a step in the right direction. The music will sound like nothing, but that is precisely what we Chaoticists are aiming at, because music that sounds like something is in a sorry way of lacking creative fluidity and globose relativity of glomerate gloom. As for the public, it will respond quickly enough to Beethoven, Bach or Wagner thus revitalized, provided the conductor, as logic demands, conducts standing on his head, and uses his legs as he now uses his arms. This will have the further advantage of wiping out deficits, because you can safely count on tens of thousands of applause subscribers where you now have to reckon with only a few hundred.

As for my own works, no such make-shifts will be necessary, because they need none. However, please do not confuse my conceptions with those of any other noise-makers, like Marinetti. They are mere pretenders. The basic difference between them and me is obvious, at their best or worst they strive for noise in chaotic order, what one might call a noisette; I unfold my genius in the ideal of the Noise of Chaos. In fact, I am The Big Noise.

If you have followed me thus far, you cannot fail to understand my op. 100 at first glance or hearing, nor can you fail to appreciate how I am putting music on an economic basis never before dreamed of. The only item in the score which you may not grasp without an explanation is the indication of the Noisometer. That apparatus is to take the place of the conductor (who is entirely done away with, thank God!). It is a simple device, looking like a time-punching clock, which registers automatically the degree of noise made at any moment by the orchestra. By looking at the face of the Noisometer, the players know whether they are going below the noise-minimum desired or above the maximum, and they will regulate their dynamics accordingly.

Here is the score of my op. 100. As you will notice, all the space it occupies is ONE page and no orchestral parts are necessary at all!

Dedicated to Si Whiner, Pessimist.

THE COMMUNISTIC CELL
Symphonic Hypoblast
by
BILL JONES
Op. 100

Mood: Like re-enforced concrete.

Noisometer: Minimum 37, maximum 185, average 119.
Duration: According to prescription of the house-physician.
Instruments: Use as few or as many as the treasury of the organization permits.

Interpretation: The instrumentalists play when they damn please, what they please and how they please, but the composer will appreciate it, if the third garbage-can, the first baby rattle, the tenth saxophone avoid jazz in this work.

Special points: Whenever the Noisometer registers the minimum, 37, stop the fog-horn for a second, provided the fog-hornist has no objections, then release barrage of all instruments together, crescendo in three seconds to sustained Noisometer maximum, 185, and release the riveters in 17/19 time through amplifiers. Thank you!

FINIS

New York, January 30, 1927.

Cedar Falls Audience Reluctant to Leave Bauer Recital

CEDAR FALLS, IA.—Harold Bauer, world renowned pianist, who appeared at the Iowa State Teachers' College auditorium here on February 11, played to the hearts of his audience in such a way as to make them hold their breath in wonderment and delight—wonderment at the master's ease of execution, and delight at his ability to stir their emotions and weave beautiful musical dreams for them as they listened. Dignified, and with a quiet composure such as the old masters are usually pictured, this artist went through his program as unostentatiously as though performing in his own drawing room. The gesture with which he threw back his head at the end of each number, as if suddenly returning to the world of reality and becoming conscious of his audience again, was profoundly impressive. Mr. Bauer offered as his first number *Pastorale*, arranged by himself from the organ composition of Cesar Franck. In this he revealed his powers of musical expression and made his hearers realize the pleasure that was in store for them. His playing of Bach's Suite in A Minor was indeed a revelation. Marvellous technic, lovely tonal effects and complete understanding of the complexity of Bach's compositions brought the work of the old master to life again. And then the Moonlight Sonata—one can only say it was magnificent, though the word does not express half the color and poetry that Bauer put into the lovely Beethoven music. Most of the audience agreed that they had never heard it played so beautifully. Schumann's Papillons and Chopin's Scherzo in C sharp minor comprised the pianist's fourth group, at the close of which came such wholehearted applause that he was obliged to respond with an encore and played Chopin's Butterfly Etude.

Tunes from the 18th century, Dolce far niente and Barberini's Minuet, as arranged by Bauer, were interesting as showing the artist's ability in composition as well as execution. As his final group he gave Ondine, by Ravel, and Rhapsody in E flat by Brahms, the latter being particularly stirring. He was recalled and bowed graciously to his appreciative listeners; he was recalled again and responded with Scarlatti's Sonata in A. The audience moved from their seats reluctantly, while a few of the more enthusiastic continued their applause. They were rewarded by Bauer appearing once more and this time he spoke, thanking them briefly, but with a little smile, for the way they had welcomed him.

J. McC.



LIZZIE BALLA,
ten year old Hungarian dancer whose unusual talent has captivated Vienna.

WERNER WOLFF CONDUCTS BRILLIANT TURANDOT PREMIERE

Furtwängler's Concerts Are Social Events—Muck and Papst Supply Musical Culture

HAMBURG.—Puccini's *Turandot*, which is going the rounds of European music centers, has now reached Hamburg. It was the first big novelty to be given here after the remodelling of the opera house, and it had a success worthy of the occasion.

Werner Wolff, who conducted, brought such sympathy and understanding to his task that all the beauties and subtleties of the score were given full value. His assurance and mastery over orchestra and singers achieved a beautifully coordinated and brilliant performance. Karl Günther as Kalof, Emmy Land as Turandot, and Helene Falk as Liu acted well and sang better, while the scenery and costumes did honor to the performance. What with our now modern theater and an enterprising director like Leopold Sachse, Hamburg's operatic outlook is most encouraging.

ONLY DECORATIONS

During the first half of the winter we had the usual numerous recitals by such international favorites as Kreisler, Heifetz, Ivogün, Onegin, Horowitz, Elly Ney, Edwin Fischer, and Walter Rummel, who is a new-comer to Hamburg. These concerts were extremely popular, but they serve only as decorations; the foundations and pillars of the musical season were supplied by well prepared series of orchestral, choral, organ and chamber music concerts.

The visits of the Berlin Philharmonic, under Furtwängler, are in the nature of sensations. The houses are always sold out and tremendous enthusiasm reigns. But these visits are more like great social events than public concerts, owing both to the style of programs and the audiences, and hardly belong to the music season proper. The fundamental value of the Hamburg Philharmonic Concerts, under Karl Muck and Eugen Papst, on the other hand, can only be denied by those who are insufficiently acquainted with musical literature.

Equally assured in their mastery of the orchestra, both Muck and Papst achieve polished performances of entirely diverse programs. In fact, Hamburg has, once more, all the necessary factors for being one of Europe's foremost musical centers, as it was in the days of Weckman, Teleman and Bülow.

GUEST CONDUCTORS

Owing to Eugen Papst's illness there have been several guest conductors at the Wednesday concerts. Among them Hans Hermann Wetzel and Felix Wöyrich conducted their own works, Franz Notholt conducted Schönberg's *Orchesterlieder*, and Respighi's concerto was played by the talented young pianist, Dorothea Braus.

One of the most notable organ concerts has been that of August Sittard, who, with the assistance of the St. Michael's Church Choir, made cultural propaganda coupled with a legitimate display of virtuosity.

Among chamber music novelties, a string quartet by Robert Müller-Hartmann must not be forgotten. E. W.-M.

Jeannette Vreeland Entertained

After her recent recital for the Fortnightly Musical Club of St. Joseph, Mo., Jeannette Vreeland was entertained at tea at the home of Mary Rich Lyon. Regarding the soprano's singing, the St. Joseph Gazette critic wrote as follows: "Jeannette Vreeland thrilled her audience. A more delightful program has not been presented by the club in many seasons. The artist created a flattering impression and will long be remembered by those who heard her. The room was filled to capacity and there were many who stood throughout the afternoon. Miss Vreeland won her listeners at once by her charming personality as well as with her lovely voice. Her voice is of liquid quality, fresh, clear and flexible. Her enunciation is almost flawless and her pianissimo is a delight. She has a most delightful way of projecting each song in a convincing manner."

On February 8 Miss Vreeland sang in Hamilton, Ontario, and two days later she broadcasted from CJYC, Toronto. Another February engagement for the soprano was in Lowell, Mass., on Washington's Birthday.

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CINCINNATI, OHIO

CINCINNATI, OHIO.—Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, is gaining success after success in the East while guest conductors come to Cincinnati to give the audience fresh proof of the fact that Reiner has molded his group of 100 artists into a beautiful ensemble, one that is worth traveling many miles to hear. Henry K. Hadley, Ottorino Respighi and Frank van der Stucken were the three masters chosen to present programs in Cincinnati while Reiner conducted the Philadelphia and the New York Philharmonic in place of Toscanini. Hadley, who represents the best in American music as composer, pianist and conductor, gave his audience an inspired reading of the Berlioz Roman Carnival Overture, Hadley's own Third Symphony in B Minor; Saint-Saëns' Le Carnaval des Animaux, and the Liszt Les Preludes, and was given an ovation, a deserved tribute of an appreciative audience. Respighi, January 28 and 29, presented a program entirely of his own compositions: Old Dances and Airs for the Lute; Il Tramonto, in which Mme. Respighi was heard as soloist; the overture, Belfagor; Fontaine di Roma, and Pini di Roma. As composer Respighi made a profound impression upon his Cincinnati audience which paid him tribute with great applause. The third guest conductor will be Frank van der Stucken, Cincinnati's beloved composer, orchestral and choral director, who has been closely associated with the city's musical life for many years, and was the first conductor of the Symphony Orchestra from 1895 until it disbanded in 1907.

Heermann String Quartet played Otto Mueller's Scherzo Grotesque (dedicated to this quartet) and Scherzo in a Popular Mood on its second program of the season. Henry Hadley had planned to appear as guest pianist in his Quintet for Piano and String Quartet but the illness of Toscanini called him to New York right after his Saturday evening concert with the Cincinnati Symphony Orchestra. Rarely has Cincinnati heard the Andante Cantabile from Tschaikowsky's quartet in D major, op. 11, played as these artists did it. It was sheer beauty of tone and interpretation.

A sonata recital by Robert Perutz, violinist, and Karol Lisznewski, pianist, both of the Cincinnati Conservatory of Music artist faculty, is always an event in the city. Both are widely known for their artistry and their interesting programs. Respighi, Szymanowski, Suk and Groz were the modernists represented, while the full beauty of the Brahms sonata for violin and piano in D minor brought the program to a close.

A concert by the Symphony Orchestra musicians, who teach at the Conservatory of Music, presented a program of much interest, offering compositions by Milhaud, Florent Schmitt, Pirani, and the Serenade with Theme and Variations by Theodor Blume, all first performances in Cincinnati. The artists were Ary Van Leeuwen, Rene Corne, Joseph Elliott, Max Hess and Hans Meuser.

Louis John Johen, with Thomie Prewett Williams at the piano, gave a delightful song recital on January 30 at the Conservatory of Music. Johen's fine baritone was heard to great advantage in a group of French, English and American songs and the cycle, Eiland, by von Fielitz.

The Clifton Music Club, of which Mrs. John A. Hoffmann is president, enjoyed a lecture with music of olden times played on the original instruments, dial d'amore, cithara, serinda and lute. Carl Wunderle of the Symphony Orchestra was assisted by Ilse Huebner at the clavichord; Idella Banker, soprano; Elsa Staud Denton, contralto, and Mrs. L. R. Luebert, reader. Instruments from the famous Doane Collection in the Art Museum were made use of in this program.

Margaret McClure Stitt's songs are winning favor with Cincinnati singers. Recently Mary Towsley Pfau, mezzo-soprano, sang three still in manuscript on her program at Glendale College where she is head of the department of music. Mrs. Pfau is one of Cincinnati's favorite soloists and her programs always attract much attention because of their artistry. She is one of Thomas James Kelly's best exponents.

The Hamilton (Ohio) Musical Arts Club enjoyed a program based on American composers and given by College of Music (Cincinnati) talent. Marie Dickore gave an informal talk on the American composers she has had the privilege of knowing personally and the music was given by Mrs. Oscar Schmidt, Ruth Segers, Margaret Lockwood, Henrietta Heinz, Mrs. Carl Greer, while Margaret McClure Stitt was at the piano for a group of her songs sung by Miss Lockwood.

The College of Music orchestra, Adolf Hahn, conductor, presented an unusually fine program on January 26 with Homer Bernhardt, Josephine Pipkin, Kurt Reher, Mildred Landwehr, Eugene Eckler, Charlotte Wilson, and Margaret Adams as soloists.

Janet Gibbs, talented pupil of Dr. Albino Gorno of the

College of Music, gave a piano recital at St. Paris, Ohio. Minnie Tracey, whose artistic accompaniments are so greatly appreciated in Cincinnati, again gave the musical group a charming program recently. Sponsored by Emma Roedter, chairman of the music department of the Cincinnati Woman's Club, Miss Tracey presented Cincinnati's Musical History in pageantry, song, dancing and instrumental, from the days of the Indian, haunting the site of the present city, through the early settlement days. Lafayette's visit, Lincoln's visit, through the present time scenes portrayed the history of the city. Mrs. William Smith Goldenburg wrote the lines, while the following participated: Jeane Springer, Geraldine Williams, Ben Alley, Herbert Schatz, Mrs. Albert Friedberg, Winifred M. Reis, Mrs. Emma Beiser Scully, Mrs. Harrison B. Warrener, Mrs. John D. Sage, Mrs. Harold S. Dwight, Laura Strubbe, Mrs. W. J. Diehle, Jr., Mrs. John Wachman, Ruth Higley, Lila Blackson, Emma Loretta Williams, Martha Horstman, Harry Dunham, Marguerite Hukill, Ida Blackson, Lewis Sisson, Mrs. W. J. Williams, Mrs. W. D. Duble, Jr., Elsa Denton, Eileen Sweeney, Grace Raine, May Phillips, William Stoess, Peter Angulo, E. F. Liebman. M. D.

Recital Club's Music Hour

A delightful musicale, which combined artistic merits with social pleasure, was held on February 6, at the club rooms of the Recital Club, of which Rose Hazard is organizer and director. The program opened with a group of songs by Lula Root, mezzo-contralto, who revealed an excellent voice,

Leipzig the Leipziger Abendpost contended, "It is a rare occasion that one meets with such a melodious, evenly developed, smooth, flexible soprano voice. Her silvery voice refreshes like a beautiful spring morning." According to the Dresden Nachrichten "She has a voice of large range, clear, high and flexible. It is essentially a bel canto voice, perfected by incomparable teaching, possessing admirable evenness of register, perfect intonation and flexible coloratura." The critic of the Rotterdam Nieuwsblad recorded that "She promises to become a world-famous personality. She has the same kind of voice that Patti, Sembrich, Lucca, Arnoldson and other international nightingales had, to charm their way to success. The beautiful melodiousness of the soprano voice has been aided by perfect training and technic, which has given the voice the charm of great flexibility and unusually beautiful shading."

The New York critics praised Miss Van Emden in equally enthusiastic terms following her appearances in the metropolis.

PHILADELPHIA, PA.

The English Singers gave an excellent program before the Penn Athletic Club Musical Association on January 30 in the Penn Athletic Club ballroom. Specializing in the ancient madrigals, their program contained many of those written in the sixteenth century, which proved to be very beautiful and exquisitely done. Added to these was a group of interesting folk-songs arranged by Vaughn Williams and one by E. W. Naylor, also some Italian street songs splendidly sung. Several duets were greatly enjoyed, especially the one entitled Come and Kiss Me Now, John, which had to be repeated. The Three Fairies, by Purcell, sung by the three men of the group, also proved refreshingly humorous. The ensemble of these singers is excellent and the spirit which they manifest delightful.

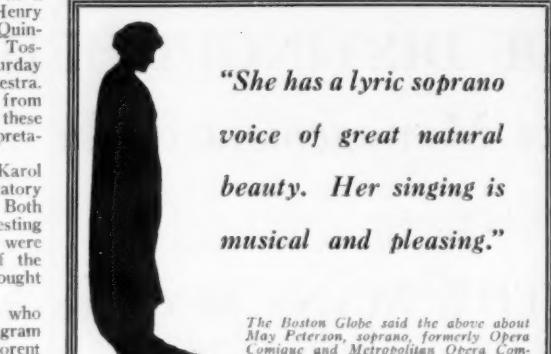
Michel Gusikoff, concertmaster of the Philadelphia Orchestra, appeared in recital before the Young Men's and Young Women's Hebrew Association on January 30. His program was a comprehensive one, including the Vivaldi concerto in G minor; a group of compositions by Godowsky, Porpora-Kreisler, Chopin-Wilhelmi and Novacek; Sonata in F major by Beethoven, and a final group by Dvorak-Kreisler, Brahms-Hochstein, Rachmaninoff and Kreisler. Mr. Gusikoff displayed a facile technic and fine tone. The audience was large and very enthusiastic, compelling the soloist to give several encores which he did most gracefully. Isadore Freed was the competent accompanist.

The Philadelphia La Scala Grand Opera Company presented the opera, Otello, at the Metropolitan Opera House on January 29, before a huge audience. No doubt the reason for the size of the audience was the appearance of Titta Ruffo in the role of Iago. His vocal and dramatic ability is unquestioned and was so fine as to cause such an uproar of applause and calls as are seldom heard except at a football game. At the close, he was brought back repeatedly until the curtains were drawn. Fortunato De Angelis, in the title role, did some very excellent work both vocally and historically. His portrayal in the death scene was splendid. Muriella Cianci made her Philadelphia debut in this performance as Desdemona. She was very personable in appearance and, although extremely nervous in the opening acts, she gained confidence as the opera progressed and sang and acted beautifully in the last part. Henri Scott as Lodovico was also fine. Those taking the lesser parts well were Paola Valvino, Giuseppe Marchitti, Luigi Dalla Mole and Soomea Zbetniew. Piero Paci conducted the difficult score excellently. Following the opera was a charming ballet divertissement entitled Fantastique, beautifully done by the Caroline Littlefield Dancers with Catherine Littlefield as premiere danseuse.

On February 2, Arturo Toscanini conducted the New York Philharmonic Orchestra in the Academy of Music. An unusual ovation was accorded this splendid conductor upon his entrance and throughout the entire evening. The program consisted of the two best known Beethoven symphonies—the Eroica and the Fifth. It was a memorable occasion for all who heard it. Mr. Toscanini, conducting the scores from memory, brings out every slight detail with a remarkably keen insight. As a result the effect is very clean cut and all themes and motives stand out with wonderful clearness. One of the highest spots of the concert was the interpretation of the Funeral March in the Eroica Symphony. Each movement, however, received equal thought and care in the reading and performance. M. M. C.

Patton "One of the Best"

"The engagement of Fred Patton for the baritone solos introduced one of the best oratorio singers of this country. In voice and style this American was splendid and wholly enjoyable." The foregoing paragraph appeared in the Los Angeles, Calif., Express after Fred Patton sang The Messiah recently with the Los Angeles Oratorio Society.



The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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characterized by vivacity and charm. The program continued with numbers sung by Elwin S. Howland, baritone; Mildred Steel-Woods, soprano; Theodore Fishberg, violinist and also conductor at the Hotel Majestic. Mr. Fishberg played delightfully. Olga Sapiro, pianist and daughter of De Vere Sapiro, gave two numbers in which she revealed a full round tone of good quality, combined with fine technic. René Van Rhyn possesses an excellent operatic basso and gave ample display of his artistry. And last, but by no means least, Mona Morgan, who has been leading lady with Walter Hampden, gave several recitations, again sustaining the fine reputation which she has made as an actress. Her work was artistic and her appearance and manner charming. August Roda and Miss Cane proved understanding accompanists for the various artists.

Van Emden Has a "Bel Canto Voice"

Harriet Van Emden, soprano, who has been heard in two successful New York recitals this season, has had an interesting career. She received her first serious piano instruction from Prof. Schradieck, later studying at the Institute of Musical Art in New York and in Berlin with Maestro Vittorino Moratti. At the outbreak of the war she returned to America, and studied with Marcella Sembrich. In 1921 Miss Van Emden made her New York debut and also toured the country in concert. She returned to Europe in 1922 and won for herself an enviable reputation as recitalist and soloist with orchestra. Following an appearance in Berlin the Berlin National-Zeitung avowed that "One really does not know what to praise more highly—the almost ideal rounding of her tones, her crescendos, or the glorious legato. By the Gods, the way this woman breathes is a veritable joy. Surely a great singer." After singing in

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Henry Purmont Eames in the Musicians Magazine, January 7th, 1927.

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Photo by Nickolas Muray

CHICAGO
April 12, 1926

It is superfluous to speak of Blumen's technic—it is prodigious, but he has temperament, and the brain to control it—an admirable poise and serenity that certain more celebrated performers sometimes lack. To prophesy an extraordinary career for Mr. Blumen is a simple matter of deduction. Herman Devries in *Chicago American*.

Mr. Blumen is a delightful player of the romantic school. He has an individual view-point and the fingers to respond to the impulse of his will. The last part of the Liszt B minor sonata was played yesterday with firm grasp of the music and the varying moods set off with striking contrasts.

A player of imagination and interpretative force.
Karleton Hackett in *Chicago Post*.

The genuine and abiding basis he seems to discover in all that he plays is made clear in a performance which has noble breadth, discerning clarity of arrangement and a fastidiousness in the exposition of ornamental and secondary ideas which serves an able understanding and rests upon a technical skill of notable power and variety.

Eugene Stinson in *Chicago Journal*.

NEW YORK
February 2, 1927

Mr. Blumen is notably well versed technically and plays with vigor and brilliance. Mozart's "Pastorale Varie" was well played, neatly and with clear outline. The closing, mostly modern group, was well served by Mr. Blumen, with color and zest.—*New York Herald Tribune*.

He is a technician of exceptional facility, fleetness and vigor. He revealed a fine appreciation of the melodic line and rhythm that bespoke a sense of symmetry.—*New York American*.

ALFRED BLUMEN
has been specially engaged to conduct a Master Course in Piano Playing at the *Bush Conservatory of Music in Chicago*, June 27 to August 3, 1927.



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RECORDS

February 24, 1927

**CLAUDIA****MUZIO***Beloved on Three Continents***February 18****PITTSBURG, PA.****"Violetta" in
"La Traviata"**

(With Chicago Civic Opera Co.)

February 19**DETROIT, MICHIGAN****Concert****Management****Civic Concert Service, Inc.****DEMA E. HARSHBARGER, President****Auditorium Tower, Chicago, Ill.***Baldwin Piano Used***BOSTON****KOSSOVITZKY PRESENTS NEW COPLAND CONCERTO**

BOSTON.—Serge Koussevitzky reaffirmed his faith in Aaron Copland, at the Boston Symphony concerts of January 28 and 29, when he played for the first times anywhere that composer's new concerto for piano and orchestra. Its reception by the public, and for that matter by most of the press, cannot have been very encouraging to the young American who penned it. Critics that are ordinarily open-minded, like Hale of the Herald and Smith of the Post, dismissed it with contempt. Parker, of the Transcript, was more charitable—indeed, found a great deal in it to praise. Speaking for the Boston correspondent of the *MUSICAL COURIER*, we liked it the first time and were even more deeply impressed after a second hearing. The work should find favor by reason of its sincerity, spontaneity of utterance, craftsmanlike structure and because of its originality. This music is not derivative, with echoes of this, that and the other composer. The themes sound less as if they were made and more as if they just happened. Moreover, both their invention and their employment give them significance. If Copland's ideas are not invariably those of genius they do have saliency. Furthermore, they are woven together with great skill and with emotional purpose. He appears to employ dissonance and a bold arrangement of tonalities not merely to be audacious and different, but to establish a mood and express an emotion. The restlessness of the American spirit is reflected in a rhythmic freedom and in a virility of musical speech that are very stirring. Blatant yes; but no more so than various aspects of the American scene in which Copland was born and nurtured. To be sure, it abounds in jazz—not the labored, synthetic variety that finds its way now and then into the works of otherwise respectable composers, but written as if it were native to Copland and that he had no apologies to offer for its presence in a symphonic score.

Aside from opening measures of a more or less austere nature, Copland has written here a music of driving energy, sharp-edged and unsentimental, perhaps even rude and vulgar. Obviously, this promising young man believes in holding his musical mirror up to life in toto, and thereby reflect its sordid as well as its lovely aspects. In short, here is an authentic jazz concerto, written by an expert craftsman who must be quite convincing already to the tolerant listener, notwithstanding disturbing indications now and then that Copland has not wholly found himself yet. Be that as it may, Mr. Koussevitzky merits warm praise for encouraging its composition and for giving it such a painstaking presentation.

The Russian leader opened his program with an incisively rhythmed performance of Bach's third Brandenburg concerto. Preceding the concerto also was Prokofieff's Classic Symphony in the manner of Mozart, a melodious, charming work, masterfully made and commendably brief. A beautiful reading of Schumann's Spring Symphony brought the concert to a close.

THRON HEARS GALLI-CURCI

The return to Boston of Mme. Galli-Curci for a recital on February 13, in Symphony Hall, attracted a crowd that filled all the available space in the auditorium, including the stage. With the sympathetic assistance of Mr. Samuels, pianist and accompanist, and Mr. Berenguer, flutist, the popular soprano gave a pleasurable exhibition of her familiar gifts in a program that included the ever lovely air, *Deh vieni non tardar*, from Mozart's *Figaro*; Benedict's *The Gipsy and the Bird*; the Shadow Song from Meyerbeer's *Dinorah*; a seventeenth century French Musette, and pieces by Stradella, Laparra, Fournier, Massenet, Novello, Seppilli, and Besly. There was, as usual, a vigorous response to Mme. Galli-Curci's singing on the part of her listeners, and she was obliged to add a supplementary program.

NOVELTIES BY PEOPLE'S SYMPHONY

Stuart Mason, presented two novelties at the tenth concert of the People's Symphony Orchestra, February 6, in Jordan Hall. After opening his program with a beautiful performance of Goldmark's sensuous overture, *Sakuntala*, he brought forward Mr. Nagel, first cellist of the orchestra, who conducted his own Invocation for strings, organ and harp. A second composer was then introduced in the person of Alvin Steindel, a violinist of the Chicago Opera, who conducted a Nocturne from his own pen. Both pieces contained echoes from the past, but nevertheless proved agreeable and well-written music and won much applause for their composers. Mr. Steindel was also heard in the role of violinist, playing the solo part of Saint-Saëns' melodious Concerto in B minor. In dress, manner, and style this aspiring young man belongs to a previous generation. He played with a serviceable technic, a tone that was light but of good quality and much that passes for temperament in the concert hall. Mr. Steindel was warmly applauded by the large audience that filled the hall. A Dance Scene of Glazounoff, admirably conducted by Mr. Mason, brought the concert to a brilliant close.

MYRA MORTIMER REPEATS SUCCESS

Myra Mortimer, contralto, returned to Boston for a recital, February 4, in Jordan Hall. Aided and abetted by that paragon of accompanists, Coenraad V. Bos, the singer was heard in an unhooked and unusually interesting program comprising a group of five Old English airs, five lieder from Schubert, and pieces by Sharp, Murphy, Besley, Schindler, A. Mendelssohn, Sinding, and Béhinder. Miss Mortimer renewed and strengthened the excellent impression which she made here last season, thanks to a voice of rich quality and generous range, musical intelligence of a very high order, and the ability to sense and communicate the mood of her songs, especially when they are of an intensely dramatic nature. A large audience was enthusiastic throughout the afternoon, insisting on many extra pieces.

ST. OLAF CHOIR GIVES PLEASURE

The St. Olaf Lutheran Choir of Minnesota, under the wholly skilful direction of Dr. F. Melius Christiansen, made its first visit to Boston for a concert, February 4, in Symphony Hall. The program was drawn largely from such composers of the early Lutheran Church as Bach, Martin Luther and Crüger, as well as pieces from the choral music of Russia, Norway and later Germany. Of memorable beauty were two Norwegian sacred folk songs of Grieg. Dr. Christiansen and his Choir confirmed the excellent reports

that have been heard of their work elsewhere. The singing of this highly proficient choir is particularly distinguished by notable precision of attack and release, brilliant tone, remarkably clear diction and by a wide range of dynamics. An audience which almost filled the hall was keenly appreciative throughout the evening.

PERCY GRAINGER IN OLD PLEASURES

Percy Grainger, pianist, attracted a capacity audience when he gave a recital here, February 5, at Jordan Hall. Mr. Grainger played two Preludes out of Bach, a Toccata by Paradies, Scarlatti's 33d Sonata in B minor, Handel's Harmonious Blacksmith, the songful G minor sonata of Schumann, five pieces from Brahms, the familiar third Liebestraum and twelfth Rhapsody of Liszt. This splendid artist has always been a favorite here, and with reason—indeed with more reason now than ever before, for he is today one of the most interesting of contemporary pianists. Possessed of every technical resource, a veritable master of rhythm and nuance, and gifted with the power to grasp and project the emotional content of whatever music he sets out to interpret, Mr. Grainger's playing again elicited an enthusiastic response from his rapt hearers. There were of necessity many encores.

JETSON RYDER IN RECITAL

Jetson Ryder, baritone, ably assisted by Carroll Hollister, accompanist, gave a recital, January 31, in Jordan Hall. Mr. Ryder revealed a good voice that he directs with vocal skill and musical intelligence, also uncommonly clear diction, in a refreshingly unconventional program that included three pieces by Louis Aubert, an aria from Handel's opera, *Berénice*, old Irish airs arranged by Hughes and Harty, and pieces by Haydn, Legrenzi, del Valle de Paz, Roger Quilter, Rachmaninoff, Wolf, Strauss, Carpenter, Horton, Clarke and Homer. Mr. Ryder was cordially received.

MASON CONDUCTS NEW CONVERSE WORK

With commendable loyalty to established American composers, Stuart Mason, conductor of the People's Symphony Orchestra, introduced for the first time in this city Converse's *Elegaic Poem* at the Concert of January 30, in Jordan Hall. The piece confirmed the good impression that it had previously made when played by the Cleveland Orchestra in Cleveland and New York. Of sound workmanship, this piece abounds also in genuine emotional power. It was evident that Mr. Mason had spared no pains in preparation, and the work received a highly finished performance. The large audience received the music with marked favor. Mr. Converse, who was present, was forced to bow his acknowledgments first from his seat in the auditorium and then from the platform.

The concert opened with Handel's concerto for viola and small orchestra, with Valter Poole, first viola player of the People's Symphony, as soloist. He played the difficult solo part with warm tone, fine technic, and musical understanding of a high order, winning hearty applause from the audience. Another soloist at this concert was Louis Cornell, pianist, who displayed his fluent technic and admirable musicianship in Rubinstein's *passé* D minor concerto. Mr. Cornell was recalled with enthusiasm. For the rest, Mr. Mason and his excellent orchestra played Mozart's overture to *Figaro*'s wedding and Chabrier's *Marche Joyeuse*.

CLAUDINE LEEVE SCORES IN YONKERS

Claudine Leeve, soprano, added another to her rapidly growing list of successes when she participated in the annual concert given under the auspices of the Big Sister Organization of Yonkers before an audience that filled the Masonic Temple of that city. Mme. Leeve, quoting the Yonkers Herald, "was well received in all of her eight numbers, especially in her interpretation of Rachem by Mana-Zucca and Habanera from Carmen. She was obliged to give an encore and chose Liza Lehmann's Cuckoo. Miss Leeve's tone was remarkable for its vibrant quality, and her style was so healthy and rich that her listeners knew she was engaged in a delightful diversion. Her presence on the platform lent an extra quality to an already perfect picture. Mr. Fiedler was her able accompanist at the piano." The balance of the program comprised solo and concerted numbers by members of the Fiedler Trio—Arthur Fiedler, violin; Alfred Holz, harp, and Jacobus Langendoen, cello, well known members of the Boston Symphony Orchestra.

N. E. CONSERVATORY NOTES

A course of lectures on liturgical music was begun by Wallace Goodrich, dean of the faculty of the New England Conservatory of Music, on February 9. This course will continue for five weeks on Wednesdays at eleven and on Saturday mornings at ten. The lectures will be of especial interest to organists and church people generally since they will include consideration of the many changes in the services authorized by the General Convention of the Protestant Episcopal Church of America in September, 1925.

For the first of the Friday afternoon recitals of the Conservatory pantomime and rehearsal class, that of February 11, the instructor, Clayton D. Gilbert, selected for presentation James M. Barrie's *Dear Brutus*. These recitals are practice work for students of the dramatic and voice departments, typical programs consisting of one-act dramas, songs in costume and original pantomimes written and staged by the students.

J. C.

Morning Musicales in Orange, N. J.

Mrs. William Nelson is giving a Miniature Course of Morning Musicales, in the main ballroom of the New Suburban Hotel in Orange, N. J. The first was scheduled for February 8 with Mary Lewis as the recitalist. The second will take place March 1, when Reinold Werrenrath, baritone, will be heard. Lester Hodges was Miss Lewis' accompanist, and as usual Herbert Carrick will be at the piano for Mr. Werrenrath.

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Berlin

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—Am Mittag, December 15.

SHATTUCK IS A SUPERB MUSICIAN.—Neue Zeit, December 15.

His playing was characterized by plasticity of treatment and revealed a fine sympathy and spiritual ripeness.

Börsen Zeitung, December 15.

Dresden

AN ARTIST OF THE PIANO! NO DAZZLER OF MERE PYROTECHNICS, but a finely poised, perfectly balanced and thoughtful musician.—Sachsische Staatszeitung, November 18.

A MASTER OF PIANISTIC AND INTERPRETATIVE ART.—Der Anzeiger, November 18.

Hamburg

Shattuck's playing is characterized by a fine sense of style and an impeccable technic. As a re-creator he has the gift of giving his interpretations esprit and a depth of musical feeling. A very rapt audience proved by their unreserved applause how sympathetically his great gifts stirred them.—Acht Uhr Abendblatt, November 15.

Leipzig

SHATTUCK'S ART IS ON A BIG SCALE. He reveals in his playing deep feeling, musical taste and an exemplary technic which far surpasses that of most of his contemporaries.—Neueste Nachrichten, November 19.

Cologne

HE INTERPRETS ADMIRABLY. All that he plays is deeply felt, expressed through beautiful tone and with sincere warmth.—Kölner Tageblatt, November 24.

Copenhagen

RARELY DOES ONE HEAR PIANO PLAYING OF SUCH CLASSIC PURITY AS HIS,—playing which excludes all that smacks of showy virtuosity. This excellent artist was given a most hearty ovation from the large audience.—Berlingske Tidende, October 27.

A FINE, ARISTOCRATIC ARTIST WHO IS CONTEMPTUOUS OF ALL SUPERFICIAL EXTRAVAGANCES.—Politiken, October 27.

Ghent

AN INCONTESTABLE VIRTUOSO OF COMMANDING ATTAINMENTS—AND HE FULLY JUSTIFIED THE BRILLIANT OVATION GIVEN HIM BY A LARGE AUDIENCE COMPOSED CHIEFLY OF ARTISTS AND DILLETANTI.—Le Metropole, September 25.

Antwerp

Shattuck proved himself an artist who is above all things sincere and musicianly, giving us noble interpretations of works widely varied in sentiment. HE SCORED A VERITABLE TRIUMPH.—Journal d'Anvers, September 26.

Budapest

A TRUE ARTIST WHO, WITH MODEST PROCEDURE BY WHOLLY LEGITIMATE MEANS, CAN CREATE ASTOUNDING ENTHUSIASM. THIS ARTIST'S SOUL WAS IN HIS WORK AND THE AUDIENCE WAS FINELY RESPONSIVE TO HIS NOBLE INDIVIDUALITY.—Pesti Hirlap, December 1.

Prague

This artist brings a real love for the old masters and he presents them with a clarity of analysis and finely sympathetic feeling which is effectively carried over to the audience by means of a dazzling pianistic technic.—Bohemia, December.

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SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Marion Talley, soprano, was presented in recital under the management of the San Antonio All-Star Artist Series, of which Edith M. Resch is secretary, treasurer and manager. Emil Polak was the accompanist. One of the largest audiences of the season assembled to greet this young star. Her enunciation was perfect, the richness and warmth of her tones delightful, beautifully clear and sweet. Seven encores and about twice as many recalls were necessary during the evening.

Philip Gordon, pianist, was presented in two recitals in town, and at Our Lady of the Lake College by the Walthall Music Company, with Adeline Bardenwerper in charge of arrangements. Mr. Gordon's splendid art is well known in San Antonio, and on this occasion he deepened the fine impression already made. His tone is rich and his technic clear. For encores he alternated with his recordings for the Ampico in the Chickering, which showed how perfect recordings may be of an artist's touch and tone.

Walter Dunham, organist at the Scottish Rite Cathedral, presented numbers by Rogers, Jenkins and Tschaikowsky with his customary fine musicianship and interpretation at the regular monthly recital. Warren Hull, baritone, was the assisting artist and showed to advantage his rich, resonant quality of voice.

Handel's Messiah was given its second annual presentation by the Laurel Heights Festival Choir, David L. Ormesher, director. Soloists were Adoris Doecker, soprano; May Chaffer, contralto; Frank Springer, tenor, and Francis di Burgus, baritone. Roy R. Repass was the organist.

Anita Daniel, violinist, assisted by the Girls' Glee Club of Brackenridge High School, Louise Croup, director, appeared in an interesting concert. Mrs. Eugene Staffel was the capable accompanist for Miss Daniel.

Mozart and Mendelssohn was the subject of a recent program of the Junior Department of the Tuesday Musical Club, of which Lida V. Grosh is chairman. A feature of the program was the reading by Jennie Rapoport of an article by President Coolidge upon the value of music in the lives of the people.

Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor; and Warren Hull, baritone, with Ray Nobles, organist, have been engaged by the Madison Square Presbyterian Church.

Olga Heye was in charge of an interesting program on Short Forms in Music, given following the regular business meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, president. A comprehensive digest, telling of artists heard in her youth and up to the present time, was given by Mrs. Eugene Jay Fellowes.

Helen Oliphant Bates gave an instructive talk on The

Composers' Paint Box, with illustrations at the piano, at a recent meeting of the Fine Arts Round Table of the Woman's Club.

Mrs. Charles Treuter, soprano, and Mrs. T. H. Flannery, contralto; accompanied by Mrs. Harry Leap, contributed enjoyable numbers at a recent meeting of the Sorosis Club.

Ernst Thomas gave an account of his recent trip abroad and Gisela Bauer Sutter gave the musical topics at a recent meeting of the San Antonio Music Teachers' Association, Alice Mayfield, president.

Mrs. James Chalkley, soprano, presented an interesting group of songs as part of an elaborate musical given by the music department of the Woman's Club, of which Mrs. T. E. Mumme is chairman. The accompanist was Fern Hirsch.

James Lauderdale, tenor, accompanied by Walter Dunham, gave a delightful group of songs at a recent meeting of the literary department of the Woman's Club.

George B. Nevin's Christmas cantata, *The Incarnation*, was presented by a large chorus, conducted by Clarence Magee, at a regular meeting of the San Antonio Musical Club, Mrs. Lewis Krauss Beck, president. Soloists were Mabel Parker, soprano; Georgia English, mezzo-soprano, and Gail Brandt, baritone. Walter Dunham was the accompanist. The Tuesday Musical Club Trio (Virginia Majewski, violin; Gertrude Miller, cello; Grace Miller, piano) presented these enjoyable numbers as the first part of the program. The cantata was repeated at Travis Park Methodist Church with great success.

Mrs. Guy Simpson, contralto, presented several enjoyable numbers at the monthly organ recital at the Scottish Rites Cathedral, given in December, by Walter Dunham, official organist.

Josephine Lucchese and Rafaelo Diaz sang for 500 newsboys at the annual Christmas dinner given them by Nat M. Washer, who was presented with a clock by the newsboys as a small token of appreciation. S. W.

Pietro Yon on the Coast

Pietro Yon played the opening concert of his Pacific Coast tour in Seattle on February 6. He has not been heard in that territory during the last four years, and since enough bookings were secured to keep him there several weeks, it is a foregone conclusion that he will return with many laurels and the general approbation of a public that knows and appreciates a great artist. He will also play several dates in the middle west, on the return trip.

The close of 1926 saw Mr. Yon busy as usual, a large class of advanced pupils claiming part time with his concert and Church activities. Late appearances were: St.

Louis, Mo., Pittsburgh, Pa., Poughkeepsie, N. Y., New York City, and New Rochelle, N. Y. Mr. Yon will spend the Lenten season in New York City and tour the middle west in the early spring.

Peckham-Jollif Recital

Irene Peckham, pianist; Norman Jollif, baritone, with Carl M. Roeder at the piano for Mr. Jollif, provided a delightful Studio Guild Musical Hour on February 6. Miss Peckham, whose remarkable pianistic attainments won



IRENE PECKHAM

entertains a group of Barrington schoolgirls, after giving a recital at the Great Barrington, Mass., school for girls, of which Carl M. Roeder is musical director.

for her the Sesquicentennial prize in the recent Federation of Music Clubs contest, again demonstrated her scintillating technical control, elegance of style, beauty of tone and rare interpretive feeling in numbers by Beethoven, Mendelssohn, Chopin, MacDowell, Griffes and Liszt. It was amazing playing indeed for a girl of only fourteen, and evoked great enthusiasm and several encores. Mr. Jollif sang two well chosen groups with richly resonant voice and excellent diction, giving great pleasure. A large and attentive audience was present.

Liebling's Violin Sonata Praised

George Liebling's violin sonata, op. 28, had its first hearing in America on February 6, when Edith Dustin and Leo Dustin, violinist and pianist respectively, included it on their Town Hall program. Its marked success one can readily ascertain from some of the extracts of the local papers. The New York Sun commented that "Mr. Liebling's sonata is written in a flowing, melodic manner and with certain passages of halting exotic beauty. The music would surely bring some pleasing novelty into hackneyed programs." The New York American said: "It is emotionally compelling and with both parts admirably adjusted to the interpreting instruments." The World's opinion was that, "Mr. Liebling's sonata scores in conservative harmony and form," and the Staats Zeitung told its readers that "One was able to admire the pleasing and melodic work of a tasteful and intensely well rounded composer. . . . The work is distinguished through well defined aesthetics and a great deal of temperament."

Foy Artist Makes Radio Debut

Margaret Davis, coloratura soprano and artist pupil of Lenore Gordon Foy, entertained over WCAE recently when she was featured in a Verdi concert. All of her selections were sung with the ease, flexibility and color of an artist. Her control of breath and tone were shown in her rendition of *Patria Mia*, from *Aida*. In answer to many requests Miss Davis later gave a concert of folk songs and ballads. Mme. Foy is justly proud of the success which has greeted her pupil in her radio debut. On the afternoon of February 9 Miss Davis was heard in a Shakespeare recital.

Cadman Teaching

Charles Wakefield Cadman is in Portland, where he is conducting a Master Criticism Class in Composition and appearing at a number of concerts.

While in Portland, Mr. Cadman will confer with the Rose Pageant Committee regarding music for the annual Rose Festival in June. He plans to return to California at the end of February, and will make a concert tour of the State, presenting an Operalogus of his grand opera, *A Witch of Salem*, which was produced with such great success by the Chicago Civic Opera Company in December. He will be assisted by a quartet of singers.

Canadian Pianist to Make Debut

Mildred Largie is the name of a young Canadian pianist who will make her debut in New York, in Aeolian Hall, on March 14. She has appeared in Canada, in recital and with orchestra, and the Canadian press speaks enthusiastically of her playing. Miss Largie is a pupil of Alberto Jonás, which fact is in itself a guarantee that her New York appearance will be watched with interest.

VOCAL COACH

Some of those who have coached or are now coaching with Mr. Hageman:

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When in Mr. Hageman's opinion the talent and ability of a student artist merits it, he will make every effort to assist them in securing engagements through his contact with the numerous operatic organizations and concert managers without infringing in any way upon the rights of managers and agencies.

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Miss Loring with a voice of pure and sympathetic quality sang effectively in a role where singers of greater reputation have failed pitifully.—Philip Hale, *Boston Herald*.

Louise Loring made an exceptionally favorable impression. She sang Elvira's music intelligently with tonal beauty. She has a remarkably good soprano voice.—P. R., *Boston Globe*.

Louise Loring filled in a commendable fashion a part, that has taxed the greatest.—Warren Storey Smith, *Boston Post*.

Madame Loring sang with the true Mozart spirit.—Karlton Hackett, *Chicago Eve. Post*.

The tonal wealth put forth in the singing of Louise Loring.—Maurice Rosenfeld, *Chicago News*.

Her duties were performed with lovely tone and admirable style.—Glenn Dillard Gunn, *Chicago Herald and Examiner*.

Louise Loring whose voice is so unique and so beautiful.—Eugene Stinson, *Chicago Daily Journal*.

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NEW YORK CONCERTS

(Continued from page 9)

difficult and diversified program." The World said she was "conscientious, modest and discreet at the piano," and Town Hall hearers, marking it as the youthful pianist's second recital this season, showered her with long-sustained applause; this was especially the case at the close, when she had to add three extra numbers. Beginning with Bach and Handel (the latter's Harmonious Blacksmith), played with facility, she won applause for her Chopin waltzes and nocturne, this group closing with Liszt's Petrarch Sonnet No. 104; this was a right brilliant and poetic performance, and the mass of flowers handed her echoed the appreciation of her listeners. Following her playing of Grieg's sonata, op. 7, the applauding audience recalled her, so she added a Spanish dance as an encore. There was real charm in her delicacy of touch in Debussy's Arabesque; sweetness and grace in the Arensky waltz (from the two-piano work); and Barth's Music Box had to be repeated, for it was charmingly played.

Haarlem Philharmonic

The attraction for the Haarlem Philharmonic matinee musicale of February 17 was the Cincinnati Symphony with Fritz Reiner conducting. The orchestral numbers were the overture to The Barber of Seville, Weinner's Carnivale, Rieti's Suite for Orchestra, Noah's Ark, and Rossini's overture to Cinderella. The soloist, Faye Ferguson, played the Schumann A minor concerto for piano and orchestra.

Mr. Reiner's conducting has been praised before in this city. It is virile, direct and brilliant conducting with its necessary amount of warmth and color. These are general characteristics of all of Mr. Reiner's work, and to the Weinner and Rieti numbers he brought forceful dynamics and sustained diminuendos. The Rieti number is a decided program work and in it one can easily imagine the Flood and the March of the Animals and Rainbow, as the composer has made his images and conceptions lucidly clear. Mr. Reiner gave a greater melange of coloring to the Rainbow than the composer had evidently intended. It is marked Molto Sostenuto e Solemne, but Mr. Reiner made it a brilliant and glowing Rainbow.

Miss Ferguson is a pianist of merit. She combines force and technical clarity with a decided poetic nature. Her reading of the Schumann concerto was excellent. The

string section of the orchestra was especially sonorous in this accompaniment.

New York Philharmonic

This Carnegie Hall evening concert (February 17), conducted by Wilhelm Furtwängler, had Miaskowsky's seventh symphony as its main feature. The music of that Russian is not totally unfamiliar here, another of his symphonies having been produced in the same hall in the earlier part of the present season.

Miaskowsky stands midway between the old and the new styles in symphonic writing, and alternates fragments of calm lyricism with stretches of modernistic dissonance and violent noise. He has a facile technic but not significant creative power, so far as originality of theme or treatment is concerned. The effect of the seventh symphony, all in one movement, is far from soothing or elevating. It leaves no feeling of aesthetic contentment, and certainly does not make the listener feel that he has been engaged in any communion with the musically beautiful. Furtwängler led the score with devotion and care, and his men played it with brilliant execution and much variety of tone.

Berlioz, with his Roman Carnival and Brahms, with his second symphony, were the other composers on the program. The merry tonal romping of Berlioz, and the serene nobility of Brahms, were enjoyed by many hearers—to judge by the applause—more than the meanderings of Miaskowsky.

Luisa Espinel

An interesting and artistic offering was the program of Luisa Espinel, chanteuse-diseuse from Spain. Her program of folk songs ranged from the thirteenth century to compositions by De Falla. A group of Salamanca numbers arranged by Torner and given in appropriate costumes, opened the program, the remaining three of that same group, arranged by Benedicto, requiring a slight change of dress and proving most effective. The second group was offered in the Austrian costume of the peasants, and in these selections Miss Espinel proved that she is a talented dancer as well as vocal interpreter. The Muniera, which is the typical dance of the Galicians, seemed to afford the artist an opening with which to get closer in touch with her audience. This dance song has been traced back to Roman and Celtic ancestry. Her third group was the impersonation of the Andalusian Gypsy. These were given in corresponding costume and included two songs from De Falla's El Amor Brujo. Here Miss Espinel had opportunity for the use of castanets and a contrast of portrayal. Beside the De Falla selections there was a number by Julian Huarte, assisting artist on the program, which Miss Espinel sang so delightfully that it had to be repeated. The popular Spanish Zarzuelas brought another encore.

Miss Espinel is unique, charming, sufficiently vivacious and intriguing to afford these Spanish interpretations local color. There is an outstanding refinement in her conceptions which seems to restrain a certain amount of sensuousness typical of the Spanish and which is intrinsically a part of their spirit. Miss Espinel's diction is impeccable, an asset most valuable in her type of work, and in figure she is distinctly a Spaniard. Mr. Huarte offered two groups of piano numbers which did not add to the artistic effect of the performance, but the accompaniments of Kathryn Kerin were a real treat.

FEBRUARY 18

Biltmore Musicale

The last of the Biltmore Musicales under the management of R. E. Johnston was given on the morning of February 18. The artists participating were Yvonne D'Arle, Giuseppe Danise and Paul De Marky. Miss D'Arle, who was recently with the Schubert production of Countess Maritza, gave a well balanced selection of numbers which included Schumann, Rubinstein, an aria from Zaza, Billi, Respighi and Deems Taylor. In addition there were many encores. Miss D'Arle proved to be very popular and justly so for she has a brilliant personality and was in excellent voice. Mr. Danise is a general favorite. Besides his beautiful singing the baritone has a distinguished personality. His renditions were marked with dignity and poise, a beautiful vocal line and emotional warmth which displayed the artist. He rendered the popular Largo al Factotum from the Barber of Seville and three songs by Barbifrolli, Leoncavallo and Mana-Zucca. Paul De Marky is one of the younger pianists and has a great deal of charm and skill. He offered Chopin, Liszt and Heyman works as his contribution. Rudolph Gruen accompanied both Miss D'Arle and Mr. Danise.

Mr. and Mrs. Jacquet and Miss Armitage

Andree Amalou Jacquet, H. Maurice Jacquet and Margery Campbell Armitage, assisted by Villa Faulkner Page and Helen Fromer, gave a program of dances, readings and harp music at Birchard Hall on February 18. Mrs. Jacquet played two groups of harp pieces very beautifully, displaying an adequate technical equipment and a wealth of musical feeling. Miss Armitage delighted her audience with a series of dance poems of her own design. The first of these was accompanied by Mr. Jacquet who played his own Nocturne. The others were accompanied by Helen Fromer, the music being selected from the works of various classic and modern composers. Some of the dances were preceded by readings given by Villa Faulkner Page. The entire program was of high artistic excellence.

Creighton Allen

One of the most auspicious debuts of the current season was that of Creighton Allen, a young pianist from Mississippi, who appeared before a representative audience at Aeolian Hall on February 18. Mr. Allen is decidedly talented and should go far in his chosen field. He has ample technic, a good even tone, and is musicianly. Mr. Allen did some lovely work in his Brahms group and there was freedom and character in his rendition of the MacDowell Keltic sonata. He was cordially received.

FEBRUARY 19

Abby Putnam Morrison Ricker

Abby Putnam Morrison Ricker presented an original version of grand opera in concert form at a recital given on

February 19 at the Hotel Plaza. The affair was conducted under the auspices of the National Federation of Music Clubs for the benefit of the Edward McDowell Endowment Fund.

Miss Ricker made three presentations—from Faust, from L'Oracolo, and from Thais—in a form hitherto unknown. Her conception is a novel one, simple in effect but unusually difficult for the individual performer. In it the burden is carried by the soprano alone, and the presence of other participants is suggested by the actions of the singer, or through music which is supplied by the orchestra or instrumentalist instead of other members of the operatic cast. Naturally this throws a tremendous emotional strain upon the soloist who has the dual role of singer and actor to carry. However, Miss Ricker's singing seemed so smooth and effortless, as well as lovely in tonality and beautifully enunciated, that she was able to throw herself unrestrainedly into each part. The result was a brilliant, passionate, realistic performance. A remarkable sense of reality was created, especially in the great Thais scene, which tells of the conversion and consequent lapsing into her old life all in one tumultuous, highly dramatic scene. The costumes and stage settings were highly artistic.

Alberto Salvi, harpist, who was scheduled to appear with Miss Ricker and also as soloist, was, unfortunately, unable to be present, the gap in the program being filled by Mark Markoff, dramatic tenor and formerly of the Russian Grand Opera. He sang a group by Tchaikovsky and Tosti, and also a group of Russian and Gypsy folk songs. His is a clear, robust and well modulated voice, which he employs with considerable discretion. He was a welcome addition to the program.

Further entertainment was supplied by Dorris and Cornelia Niles, who appeared in a group of interpretative dances, the character of which is indicated by their titles: Southern Roses, Cuban Dance, Spanish Dance, and Toreador.

Nobu Suzuki

Nobu Suzuki, a Japanese contralto well known in her own country, gave a recital at Town Hall on February 19, assisted by Walter Golde, whose art is too well known and too universally admired to require comment. Suzuki, a small woman of typically Japanese appearance, appeared in a beautiful kimono and sang well and unaffectedly a program of music by German composers—Schubert, Wolf, Werkmeister, Mahler, and Reger, the Werkmeister songs dedicated to her. She has a voice of lovely quality, especially in the lower register, and she sings the German words with a fair amount of correctness of accent, quite as nearly correct as some other non-German singers succeed in attaining. One can readily understand that she is able to use her art to great advantage in Japan for the advancement of musical education in that aspiring and up-coming land. But Americans, always avid of all that is picturesque and foreign, would like better if the songs sung were Japanese, Oriental, or pseudo-Oriental. There is plenty of such material, and though it might not sound Japanese to a Japanese, or Oriental to an Oriental (being a mere rank imitation no doubt) it would delight American ears to hear authentic Japanese interpretation of such music, even if the music itself was unauthentic. Suzuki is so good an artist that it would be a pity if her chance of an American career were to be lessened by choice of program.

Oratorio Society of New York

Albert Stoessel, the guiding genius of the Oratorio Society of New York, arranged a rather novel recital of old and new compositions for the February 19 recital of that body at Carnegie Hall. Starting the program was a work by Claudio Monteverdi, Sonata Sopra Santa Maria, a beautiful religious idyll scored for women's chorus and orchestra. The real novelty of the evening however, was the "world's premier performance" of Princess Ulalia, a lyrical fairy tale by Francesco Malipiero, which featured Mina Hager, contralto, and Wendell Hart, tenor, as soloists. The choral parts of this opus were well scored, and aside from the rather limited opportunities given the soloists, especially the tenor, was a creditable bit of composition. Both of the soloists showed to exceptional advantage. Miss Hager, incidentally did double duty, appearing also in Pergolesi's Salve Regina, which was arranged and orchestrated by Frederick Stock. She has a voice of exquisite purity, soaring clear and full to a range far above that of many contraltos, and quite in keeping with the religious fervor with which this selection is richly endowed. The Peasant Cantata of Bach served as a medium to show the sterling qualities of Amy Evans, soprano, and Fraser Gange, baritone. Miss Evans demonstrated an aptitude for dramatics as well as a fine spirit of discrimination in singing, while Mr. Gange was his usual erudite, polished self. He is always well worth hearing. The balance of the program consisted of two choral numbers, The Song of Fate by Brahms, a classic model for years, and Borodin's Polovetian Dances from Prince Igor, a complicated bit of vocalizing from which the chorus emerged with considerable eclat, but which seemed on the whole extraneous. The orchestra was composed of members of the New York Symphony Orchestra and fully upheld the high standards of that body. Mr. Stoessel, as always upon these occasions, impressed by his absolute mastery and scintillating display of many abilities.

Saminsky's Choir

The Temple Emanu-El Choir, under the direction of Lazar Saminsky, gave a concert at Town Hall on February 19, assisted by Adelaide Fischer, Ruth Rodgers, Renee Schieber, Nancy Hitch, Henry Clancy, Carl Schlegel, Gottfried Federlein, Gdal Saleski, Lydia Savitzkaya and Harry Glantz. The program was made up of ancient and modern compositions—Bach, Arcadelt, Corelli, Handel, Rossi and Le Jeune, for the ancients. Gniessin, Milner, Naumberg, Franck, Saminsky, Moussorgski, Bloch and Rubinstein for the moderns. There was also a Georgian Hebrew setting of The Song of Songs.

The program was of high interest. The beauty of writing of the old Ecclesiastical composers seems not to be equalled by any modern, and New Yorkers owe Saminsky a real debt of gratitude for having given them a chance to hear these works. Two settings of By the Rivers of Babylon were given—one by Saminsky, the other by Bloch.

Saminsky is an efficient conductor who gives each piece its proper interpretation, who understands the classic as well as the modern style, and who trains the forces under his com-

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mand meticulously. He has developed a really fine choir and his wide reading has made it possible for him to assemble a program of unusual variety and interest.

FEBRUARY 20

Ernesto Berumen

Ernesto Berumen, pianist, offered an unusual program at his American debut at Aeolian Hall on February 20, consisting entirely of the works of modern Spanish composers. He displayed a broad imagination in his choice of selections and a consummate mastery of mood and technic alike fascinating. He is an interesting performer, poetic and passionate. He brought with him the full exotic flavor of far off Spain, which in some way or other seemed to capture the true spirit of romance.

His piece de resistance was the offering of a new work of that facile composer, Joaquin Turina, entitled Andalusian Gardens, which consisted of four movements, or perhaps a better word would be cantos: The Muse of Seville, In the Gardens of the Capuchin, At the Alcazar and In the Park. The work is characteristic in style, the first movement being softly meditative, the second almost sacerdotal in spirit, the third restless and stirring and the finale grandiose and impressive. Altogether a most interesting conception of the composer! Mr. Berumen's handling of the thematic material was deft and understanding.

The balance of the program consisted of three pieces by de Falla, Aragonesa, Cubana, and Andaluz; four selections of Albéniz including three excerpts from the Iberia Suite and the Godowsky transcription of Tango; and a final group of Grandiosa the most interesting of which was the Intermezzo from Goyescas, from the Solti manuscript. This graceful bow to the work of contemporary pianist was taken in exceedingly good part by the audience which seemed most unwilling to have him finish.

Charlotte Lund's Opera Recital

Charlotte Lund selected for the subject of her last Sunday evening's opera recital, Cadman's Witch of Salem, recently given with apparent success by the Chicago Civic Opera Company. Mme. Lund was assisted in the presentation of this work by N. Val Pavey, pianist and baritone, and Samuel Ljungkvist, tenor. Mme. Lund told the story of the opera, with delightful informality and passing touches of humor that made the recital quite captivating; and she and her two versatile assistants sang the music, taking all of the various roles in the rather complex drama. It was all extremely well done and thoroughly entertaining, and it served to give a perfectly clear conception of Cadman's work and music, much of which is highly effective.

N. Y. Philharmonic: Kochanski, Soloist

Paul Kochanski was the soloist at the N. Y. Philharmonic concert on February 20 and after a beautiful rendition of Brahms' D major concerto for violin and orchestra was brought back many times to acknowledge the enthusiastic applause. The beautiful quality of his tone and superb technic made his rendition delightful.

Aside from its inspiring support in the concerto, the orchestra under Wilhelm Furtwängler's skillful leadership contributed the Beethoven Egmont overture and R. Strauss' tone poem, A Hero's Life. Both of these numbers are old favorites, but the latter particularly pleased as interpreted by this great leader. Furtwängler knows his business—and, too, he knows how to get the greatest possible effects from his players. Needless to add, Carnegie Hall was crowded and the applause most sincere and hearty.

New York Symphony: Brailowsky, Soloist

The New York Symphony Orchestra gave another of its interesting programs on February 20. Despite the slippery streets and snowy weather, the Mecca Temple was filled to capacity. Otto Klemperer was the guest conductor, and Alexander Brailowsky, the soloist of the afternoon. This extraordinary pianist certainly lived up to his reputation and his performance of the concerto in E flat major by Liszt was superbly done. He has all the necessary strength, brilliancy, understanding, and technic to make the performance an outstanding one. The public showed its feelings enthusiastically and would have been glad to have heard him play more.

Klemperer offered the overture of Iphigenia in Aulis, by Gluck (with Richard Wagner's ending). This is a piece of good wholesome music, well balanced and well played, but how different from the symphony No. 7 in A by Beethoven, the final number, which Mr. Klemperer conducted with the right spirit. Allegretto especially took one back to old Vienna with all its color and its cult of music. It was a great performance. The orchestra was in fine fettle and was accorded a well deserved share of applause.

Sunday Symphonic Society

The Sunday Symphonic Society, Josiah Zuro, conducting, gave its regular bi-monthly free concert Sunday noon at the Hampden Theater. Special interest attached to this concert was the fact that performances of three new works were given, two of them by Bernard Rogers, young American composer, and the other a suite by Hugo Riesenfeld, conductor-composer.

Borodin's seldom heard Symphony No. 2 in B minor opened the program and was followed by Soliloquy, one of Mr. Rogers' works, for flute and string orchestra, Paul Siebenichen, first flutist of the orchestra playing the solo part. Arab Love Song, also a composition by Mr. Rogers, was next. It was sung by Grace Divine, mezzo-soprano, a young American singer and the soloist for the concert. The concluding number was Mr. Riesenfeld's suite, Etchings of New York, made up of four numbers descriptive of various phases of New York life.

Schumann Pupil in Recital

Marie McCormack, soprano, artist-pupil of Meta Schumann, gave an interesting program at Miss Schumann's studio on February 20. She sang a varied program including songs by her gifted teacher. Her voice is a pleasing lyric soprano of beautiful quality, which she uses with exemplary skill. Her musicianship is excellent and her diction fine.

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as "Rosina" in the Barber of Seville with CHALIAPIN CO., New York City

Excerpts from the New York Press

W. J. Henderson, New York Sun, February 10

PROBABLY THE MOST INTERESTING ITEM IN THE EVENING'S CATALOGUE WAS THE DEBUT OF A YOUNG AMERICAN SOPRANO. Elvira de Hidalgo was to have sung Rosina, but was indisposed, and her place was taken by MISS MARGUERITE COBBEY in regard to whom publicity agencies have been singularly reticent. This singer has had much experience somewhere, for she showed an uncommon acquaintance with the Rossini style, the traditions of the Italian opera buffa and the routine of the stage.

Her voice is small, but of WARM and INGRATIATING QUALITY. IT PROVED TO BE WELL PLACED AND WELL EQUALIZED. HIGH TONES OF SUCH AGREEABLE TIMBRE AND SO EASILY PRODUCED ARE RARE AT PRESENT. THE SOPRANO'S FLORID SINGING WAS MARKED BY DELIGHTFUL FACILITY, SMOOTHNESS and MUSICAL CHARACTER. IN FACT, NO YOUNG COLORATURA SOPRANO OF SUCH EXCELLENCE IN THE ORNATE ITEMS OF OPERA HAS RECENTLY COME BEFORE THIS PUBLIC. Added to her good singing of airs and cadenzas was a treatment of recitativo secco of the most sparkling, captivating and dramatically significant kind. In her action there was something quite chic, and on the whole SHE ACHIEVED A SUBSTANTIAL SUCCESS in one of the roles about which the local operagoer ought to know what to expect.

Olin Downes, New York Times

THERE WAS ONE SINGER BESIDE MR. CHALIAPIN ON THE STAGE WHO KNEW HER BUSINESS. This was the soprano, MISS MARGUERITE COBBEY, substituted at short notice for Elvira de Hidalgo, whom indisposition, it was explained, had prevented from appearing. Miss Cobbe's presentation by the direction had a somewhat apologetic color, but this was not necessary. SHE IS AN INTELLIGENT AND WELL SCHOLED VOCALIST, who TREATED ROSSINI'S MUSIC WITH MORE HONOR AND RESPECT THAN ANY ONE ELSE ON THE STAGE. MISS COBBEY HAS A GOOD MASTERY OF COLORATURA, SHE PHRASES LIKE A MUSICIAN, she had her stage business well learned, and if her associates had been up to her level the evening would have been another story. Her performance was the only one that was in the picture, in the proportions, in the style, of Rossini's incomparable work.



Tribute—"To my dear teacher, Yeatman Griffith, the greatest of Masters, for whose wonderful principle of voice production and inspirational guidance I am profoundly grateful."

MARGUERITE COBBEY,
New York, 1927.

Theodore Stearns, New York Morning Telegraph

Chaliapin Goes to Mecca

When the curtain went up on the second act MARGUERITE COBBEY—an American singer—appeared as Rosina and SANG THEREAFTER WITH ASSURED VOCALISM. MORE THAN THAT, SHE TOOK THE ROSSINI COLORATURA PASSAGES OF THIS ROLE UP AND DOWN HER VOICE, SOMEWHAT IN THE MANNER OF AN EXPERT JEWELER SLIDING A PEARL NECKLACE IN FRONT OF A PROSPECTIVE PURCHASER. AS FAR AS I COULD SEE THERE WASN'T A SINGLE FLAW IN ONE PEARL HITTING THE OTHER. She is a tall girl, has an attractive stage presence, and her voice last night sounded extremely youthful and fresh. It strikes me that Feodor Chaliapin is fortunate to have discovered her. INCIDENTALLY, I UNDERSTAND THAT SHE IS AMERICAN-TRAINED.

Miss Cobbe has received her entire training for five seasons from Yeatman Griffith

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FOREIGN NEWS IN BRIEF

ALBERT COATES' IMMENSE SUCCESS IN TRIESTE

LONDON.—Albert Coates, who has been conducting in Trieste on his way to Russia, has evidently made a hit, to judge from the newspapers. Among others the *Osservatore Triestino* says: "An illustrious foreign conductor, Albert Coates, made his first appearance last evening in the Teatro Verdi. He achieved a veritable triumph that reached a climax at the end of the performance, when he saw himself surrounded by an enthusiastic public which pressed forward to acclaim him. We, who had visited the rehearsals, expected no less!"

"Maestro Coates, a disciple of the celebrated Nikisch, had prepared the *Walküre* with the greatest ability, and the most meticulous care. . . . If his interpretation differs in some points from those of preceding conductors, we certainly had no cause to regret this for his breadth of outline and the depth of color of his interpretation respond in everything to the traditions of Wagner."

"In conclusion we must say that yesterday evening's success was the greatest and most spontaneous of the present season. The capacity audience called the artists and the much feted Coates before the curtain fifteen times!" S.

HERMAN SANDBY'S MUSIC FOR DANISH PLAY

LONDON.—Alfhild Sandby's "romantic play," *The Life of Hans Anderson*, was presented at the New Scala Theater, here, with attractive incidental music by Herman Sandby.

M. S.

MUSSOLINI HAS FORBIDDEN IT

BERLIN.—A new operetta is to be launched here this month called *Mussolini hat's verboten* (*Mussolini has Forbidden It*). T.

A NEW MUSIC CHRONOMETER

BERLIN.—A new music chronometer has been invented by Carl Robert Blum, a resident of Berlin, by which the most subtle differentiation of time and rhythm can be recorded. This will make it possible for an artist to reproduce a composer's wishes much more faithfully than has hitherto been possible. (Ha! ha! Editor.) T.

MÜNSTER OPERA GOERS PREFER MOZART

BERLIN.—Interesting answers have been received by the management of the Münster Opera House to their question paper sent out to the theater's patrons. Said patrons were asked to give their opinions of last season's program and to make suggestions for this one. With the exception of Meis-

tersinger, which received the most votes, Wagner was badly defeated by Mozart. The modern operas requested for this season were the two *Wozzecks*, by Alban Berg and Manfred Gurlitt respectively, *Alkestis*, by Egon Wellesz, Zwingburg by Krenek, *Cardillac* by Hindemith, *Der Protagonist* by Kurt Weill, *La Vida Breve* by Manuel de Falla, and Ritter Blaubart by Bela Bartok. T.

MUSICAL NOVELTIES IN BUCHAREST

BUCHAREST.—Among the recent novelties performed here, one of the most interesting is Georges Enesco's sonata, in three movements, for violin and piano. It glows with orchestral color and, while it gives the impression of being a great improvisation, it is nevertheless of solid, logical construction. The curious dialogue between violin and piano, and a tendency to picturesque description, make this sonata an original and characteristic work of the great musician. Some of the other novelties worthy of mention were fragments of a new comic opera, *Du temps de Mathieu*, by Nonna Otesco, director of the Conservatory, and *la Marche juive*, by Michel Jora. A. A.

NORDIC MUSIC FESTIVAL IN STOCKHOLM

STOCKHOLM.—The fifth Nordic Music Festival will take place in Stockholm from May 2-8. All four Scandinavian countries will take part, as usual. G.

CONCERTGEBOUW ORCHESTRA TO TOUR THE RHINELAND

AMSTERDAM.—The Concertgebouw Orchestra is to make a tour of the Rhine country, under Mengelberg, in May. It will play in Essen, Düsseldorf, Duisburg, Cologne and Frankfort. Plans are being made for a prolongation of the journey to include a tour of Switzerland. S.

PAUL HINDEMITH AT BERLIN HOCHSCHULE

BERLIN.—Paul Hindemith, who is perhaps Germany's most popular modern composer, has been engaged for the master class in composition at the Berlin High School for Music. He will be co-ordinated with Arnold Schönberg and Franz Schreker. T.

Dudley Buck Artists

Dudley Buck presented four artist-pupils in recital on February 16. These were Leslie Arnold, Mrs. Charles J. Nourse, Frank Munn and Georgia Graves. Each sang two groups of songs and Mrs. Nourse and Miss Graves joined in a duet from Tchaikowsky's *Pique Dame*. Mr. Arnold, who has a sonorous instrument at his command, sang numbers by Beethoven, Jensen, Henschel and Spross. Mrs. Nourse, a soprano of wide range and dramatic tendencies, included selections by Deems Taylor, Chausson, Dupont, Ware and Coleridge Taylor. Mr. Munn is the possessor



IRENE SCHARRER,

English pianist, who will give her second New York recital of the current season on Saturday afternoon, February 26, at Aeolian Hall. Her program includes the Bach chromatic fantasy and fugue, Beethoven's Moonlight Sonata, and a Chopin group. Miss Scharrer will play shortly with the Boston Symphony Orchestra, and other engagements will include an appearance at Palm Beach.

of a pleasing lyric tenor. With this he has a remarkable cantilena and emotional warmth. His artistic offerings were selections by Mendelssohn, Jensen, Weinrich and Romberg, and Miss Graves' deep and colorful contralto was heard in numbers by Gluck, Beach and Strickland. A fine finish was characteristic of all the singers, with excellent vocal technical mastery. A distinguished and enthusiastic audience enjoyed the evening's offerings.

GOTHAM GOSSIP

MUSICIANS' CLUB HONORS GRAINGER

The Musicians' Club of New York held its regular monthly board meeting, February 2, at headquarters, Chickering Hall, with Arthur Bergh, the newly elected president, in the chair. Numerous applications for membership, and re-instatement of former members were presented. The activities for the season were discussed, and several important events arranged, among them a reception and tea at the Twelfth Night Club in February. On this occasion a goodly number of prominent musicians met to honor the guest, Percy Grainger.

BRICK CHURCH FRIDAY NOON MUSIC

Albert K. Nigg, boy soprano, and Margaret Sittig, violinist, were the assisting artists at Clarence Dickinson's Friday Noon Hour of Music at the Brick Church, February 18, when a program of German composers included: Allegro, A Minor sonata (Bach), Andante, from Concerto (Mendelssohn), and Waltz (Weber), for violin; My Heart Ever Faithful and Angels Ever Bright (Handel), for voice; Prelude in D major (Bach), Reverie (Strauss); Finale (Thiele), Lullaby (Mozart); Rhapsody (Brahms), for organ.

SCHLIEDER TO VISIT FRANCE

Frederick Schlieder was due to sail about this time for France, returning June 15 to conduct his summer courses in New York and Los Angeles; during his absence, the management of the Schlieder School is under William O'Toole.

IDA HAGGERTY SNELL STUDIO MUSICALE

Ida Haggerty Snell's studio musicale, Metropolitan Opera House building, February 6, was heard by an audience which completely filled the rooms; singers and pianists showed their excellent instruction through their performances.

Master Institute Pupil Gives Program

Minnie Hafer, a student of the Master Institute of United Arts, New York, under Sina Lichtmann, recently gave a program in Stamford before the MacDowell Junior Club and the Verdi Club at the invitation of Mrs. James Gordon Bennett, who arranged the program. In Mendelssohn's Variations Serieuses, a group of Chopin numbers, seven works of Scriabin and The Golliwog's Cakewalk of Debussy, Miss Hafer displayed unusual interpretive qualities. Her knowledge of style and feeling for line indicate the excellent training which she has received from her instructor. Mrs. Bennett also studies at the Master Institute of United Arts with Mme. Lichtmann.

Pupils Come from Far to Study with Amato

Robert Steele, who is singing with the Philadelphia Grand Opera Company, is one of the many prominent artists who are studying with Pasquale Amato. Mrs. Andrew S. White of Syracuse, N. Y., and Mrs. A. L. Lancey of Detroit, Mich., are coming to New York to study with the noted singer.

Francis Rogers Honored

Francis Rogers, concert baritone and teacher of singing, has been made a Chevalier de la Legion d'Honneur by the French Government. Mr. Rogers is the chairman of the American Committee of the Fontainebleau School of Music, which is a summer school for American students under the supervision of the French Government.

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Feb'y 9 Fitchburg, Mass.

10 Adams, Mass.

19 Town Hall, N. Y.

Mar. 26 Aeolian Hall, N. Y.

Apr. 8 New Bedford, Mass.

May 4 Spartanburg, S. C., Festival

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DETROIT, MICH.

DETROIT, MICH.—Alfredo Casella was the outstanding figure of the tenth pair of subscription concerts given by the Detroit Symphony Orchestra, January 27 and 28. For a practically capacity audience, he demonstrated his ability as a conductor, a pianist, and a composer. The first part of the program consisted of Vivaldi's Concerto for String Quartet and Orchestra and Respighi's Fountains of Rome. As a conductor Mr. Casella is forceful; leaning to the emphasizing of rhythm, and the splendid reading of the Respighi number showed much poetic understanding. At its close he was recalled several times. After the intermission, Partita for Piano and Orchestra by Casella was played with the composer at the piano. This was followed by a concerto for wind instruments and orchestra by Rieti, and a Suite from the Ballet, *La Giara*, by Casella. Mr. Casella's pianistic ability is unquestioned. His compositions, together with that of his pupil, Rieti, are a far cry from the familiar melodic Italian school. Here is a new and dynamic Italy, ultra modern, the clashing dissonances, the brief flitting themes, portraying the restlessness of the modern age. It was all very interesting. Mr. Kolar conducted the orchestra for the Partita and kept his forces well in hand. The orchestra played extremely well while Margaret Mannebach at the piano, D'Avignon Morel at the organ and Stanley Perry's pleasing tenor voice, added to the interest of the various numbers.

For the Sunday afternoon concert of January 23 Nicholas Garagusi of the violin section of the orchestra was the soloist, playing the Paganini concerto for violin and orchestra. He easily surmounted its technical difficulties, his tone being smooth and ingratiating. He proved a favorite with the audience. The orchestra numbers were the always popular Nutcracker Suite of Tschaikowsky, Liszt's symphonic poem, *Les Preludes*, and selections from Victor Herbert's opera, *Eileen*—a program much to the taste of the audience which lost no opportunity of expressing its approval.

For the concert of January 30, Elizabeth Santago, soprano, was the soloist and delighted her audience with her singing of Elsa's Dream from Wagner's *Lohengrin* and the Letter Scene from Tschaikowsky's *Eugen Onegin*. The orchestral numbers were Wagner's March of Homage, Wotan's Farewell and Magic Fire Music from *Die Walküre*, the overture to *The Barber of Seville*, and a Strauss waltz, *Vienna Blood*.

February 6, the combined Madrigal Club of women's voices and the Orpheus Club of men's voices, under the direction of Charles Frederic Morse, gave two groups of part songs. Precision of attack and release and delicacy of shading characterized their singing and demonstrated the careful training of the director. The Orpheus sang a group of songs and as usual showed what years of singing under a good director can accomplish in unanimity. The orchestral numbers were Dvorak's Carnival Overture, three pieces for orchestra by Scarlatti, arranged by Roland Manuel, and the Ride of the Valkyries. Victor Kolar conducted all three to the apparent satisfaction of the audiences which acclaimed him heartily.

The fourth concert in the series for young people was given at Orchestra Hall, February 5. The subject was Musical Travelogue—France. The program consisted of Saint-Saëns Omphale's Spinning Wheel, Ravel's Empress of the Pagodas, Debussy's Fetes, and Bizet's Suite No. 2,

L'Arlesienne. Victor Kolar conducted and Edith M. Rhets gave the explanatory remarks.

Dusolina Giannini, soprano, and Mischa Levitzki, pianist, gave a joint recital at the Masonic Temple Auditorium, it being one of Grace Denton's subscription course. It was a program of finely balanced merit. Mr. Levitzki was greeted as an old friend and played with his usual brilliancy of technic and interpretation. To his scheduled program he added several encores. Mme. Giannini was heard for the first time here and displayed a voice of perfect intonation and the skill to control and color it at will.

Nadia Reisenberg, pianist, gave a recital at Memorial Hall for the Tuesday Musica. She gave a taxing program and delighted her audience, among whom were many pianists of no small ability. The clarity of her technique enhanced the brilliancy of her playing, while her excellent phrasing and judicious use of the pedal made her work most satisfying. After the concert she was entertained at luncheon at the Women's City Club and later was initiated in the Sigma Alpha Iota Sorority.

The St. Olaf Choir was heard in a characteristic concert at Arcadia. A fine audience foregathered and listened to this splendid choral body which F. Melius Christiansen has led to such a height of attainment.

Two local pianists were heard in recital, Frank Bishop at the Book-Cadillac and Helen Henschel Morris at the Hotel Statler. Both gave fine programs and were highly lauded by the critics.

Kenyon Congden, baritone, a newcomer to Detroit, gave a recital at the Women's City Club and made a favorable impression.

The English Singers were heard in concert at Orchestra Hall and delighted the audience with their superb singing of old English glees and madrigals.

At the Players' Playhouse, the Detroit String Quartet gave its second concert. There was an excellent audience in this cozy auditorium which lends itself so happily to intimate things. Much interest was felt in the first public presentation of a sonata for violin and piano by Andrew Haigh, now teaching musical appreciation at the University of Michigan but a former Detroit. Ilya Scholnik, first violinist of the quartet, played the sonata with the composer at the piano. It consisted of three movements and was distinguished by melodious themes ingeniously and originally developed, while the employment of syncopation in the third movement lent vigor and vitality to it and gave it a decidedly American flavor. It was received with much enthusiasm. The program opened with the Schubert quartet in D minor and closed with the Dvorak in F major. The playing of these quartets demonstrated that chamber music is having a gratifying presentation here. The members of the Detroit String Quartet are Ilya Scholnik, William Grafing King, Valbert Coffey and Georges Miquelle. Guy C. Filkins, organist, has been in New York for the purpose of broadcasting a program from the Skinner studio.

J. M. S.

Doris Doe Re-engaged

Doris Doe, contralto, is re-engaged for next season as soloist at the Second Church of Christ, Scientist, New York City. Miss Doe is now absent on a Southern tour. In March she is to sing the contralto role in *Rigoletto* with the American Opera Company in Washington, D. C. She also has two appearances in the near future in White Plains.

MISS ENRICA CLAY DILLON,

ANNOUNCES

her withdrawal from the *Opera Players, Inc.*, both as director and as a member of the corporation. Miss Dillon will continue her private coaching as before.

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NEW YORK CONCERT ANNOUNCEMENTS

February 24—Symphony Society of New York, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall.

February 25—Elsenco Trio, evening, Aeolian Hall; Philharmonic Orchestra, afternoon, Carnegie Hall; Alfredo San Malo, violin, evening, Carnegie Hall; Henry Ramsey, song, evening, Chickering Hall.

February 26—Irene Scharrer, piano, afternoon, Aeolian Hall; Symphony Society for Young People, afternoon, Carnegie Hall; Margaret Matzenauer, contralto, Mischa Mischakoff, violin, evening, Carnegie Hall; Jerome Swinford, song, evening, Aeolian Hall.

February 27—Philip Morrell, violin, afternoon, Aeolian Hall; Dorsey Whittington, piano, evening, Aeolian Hall; Lea Luboschutz, violin, afternoon, Carnegie Hall; Symphony Society of New York, afternoon, Mecca Auditorium; Benjamin Gigli, song, afternoon, Century Theatre.

February 28—Katherine Bacon, piano, evening, Steinway Hall; Caterina Wade-Smith, violin, evening, Town Hall; Isidor Gorn, piano, evening, Aeolian Hall.

March 1—Paul Koes, piano, afternoon, Aeolian Hall; Flonzaley Quartet, evening, Aeolian Hall; Philharmonic Orchestra, evening, Carnegie Hall.

March 2—Ottie Vaupel, song, evening, Steinway Hall.

March 3—Philharmonic Orchestra, evening, Carnegie Hall; Mieczyslaw Horszowski, piano, evening, Aeolian Hall; Gisella Neu, violin, evening, Town Hall.

March 4—Philharmonic Orchestra, afternoon, Carnegie Hall; Symphony Society of New York, evening, Carnegie Hall.

March 5—Philharmonic Orchestra, morning and afternoon, Aeolian Hall.

March 6—Philharmonic Orchestra, afternoon, Carnegie Hall; John Charles Thomas, song, afternoon, Aeolian Hall; Symphony Society of New York, afternoon, Mecca Auditorium; Galli Curci, song, evening, Mecca Auditorium.

March 7—Katherine Bacon, piano, evening, Steinway Hall.

March 8—Philadelphia Orchestra, evening, Carnegie Hall; Henri Deering, piano, afternoon, Aeolian Hall.

ROCHESTER, N. Y.

ROCHESTER, N. Y.—The first Rochester performance of *Pan and the Priest*, a tone poem by Dr. Howard Hanson, director of the Eastman School of Music, was a feature of the afternoon concert by the Rochester Philharmonic Orchestra on February 3. This is the work that Willem Mengelberg presented for its American premiere at the opening concert of the New York Philharmonic season in the fall. Dr. Hanson has explained that his poem may be regarded as the conflict between the pagan spirit of freedom and unfettered emotions, as typified by Pan, which lives in every artist, and the spiritual and contemplative nature, represented by the Priest, wherein the artist seeks relief from the "too insistent" rhythm of life. The work was received enthusiastically by the audience and there was protracted applause for the composer who conducted the number. Eugene Goossens conducted the remainder of the program which included the Haydn London Symphony, the Patrie Overture of Bizet, the Semiramide Overture of Rossini, and the Saint-Saëns second concerto for piano and orchestra, with Raymond Wilson, of the Eastman School faculty, as solo artist.

In the evening, John Charles Thomas, baritone, and Florence Macbeth, soprano, gave a joint recital as one of the series of evening events in the Eastman Theater. Both artists were in fine voice and were liberally applauded.

H. W. S.

Philharmonic and Symphony Societies to Give Joint Concert

The Philharmonic Society of New York and the Symphony Society of New York will combine in giving a concert in honor of Walter Damrosch at the Metropolitan Opera House, Tuesday evening, March 15. The entire personnel of both orchestras, totalling two hundred musicians, will participate.

The evening's program will be shared by the three conductors of the two orchestras—Fritz Busch, Wilhelm Furtwängler and Walter Damrosch, whose resignation as musical director of the New York Symphony Orchestra takes effect at the close of this season.

At the request of Mr. Damrosch the proceeds of the concert will be contributed to the National Music League.

Bermuda Likes Laurie Merrill

Laurie Merrill, soprano, was given a remarkable ovation on the occasion of her singing in recital in Bermuda, at the Hotel Bermudiana, Hamilton, January 23. The Mid-Ocean noted that she was "received with marked enthusiasm, her caressing, seductive voice, appealing personality, and vibrant temperament being admirably suited to her program; each group heightened the audience's desire to hear more." The Royal Gazette said: "One of the musical treats of the season was the Bermudiana concert of Laurie Merrill, a talented American artist, whose lovely voice and delightful personality won the audience to a marked degree. This was one of the best concerts ever heard in The Bermudiana."



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RAOUL QUERZE MAKES NEW YORK DEBUT AFTER THREE YEARS' CAREER

Son of Celebrated Maestro and Descendant of Distinguished Family of Singers Scores Emphatic Success in Metropolis
With Chaliapin in The Barber of Seville—His Operatic Debut in Italy Three Years Ago Was Followed
by Notable Appearances in Other Cities—Enjoys Appearing Before American Audiences and
Hopes to Sing Here Part of Every Year.

Raoul Querzé is a young tenor who hails from a distinguished Italian family, tracing a brilliant list of singers on both sides of his parents. To begin with, young Raoul, who is only twenty-six years old, is the son of the noted teacher, who found his way to these shores several years ago, and, unfortunately, ended his days here. Since then his family

that he sent the boy to his own physician, but it was impossible to cure him sufficiently to appear.

Signor Querzé made his operatic debut in Forlì as Pinkerton in Madame Butterfly, La Nazione commenting as follows on his performance: "Voice, acting and education in Querzé are united with a fine intelligence and the public



RAOUL QUERZE,

son of the celebrated singer and teacher, who made his American debut in The Barber of Seville with Chaliapin's Company in New York at the Mecca Temple on February 9. In the other picture the young Italian tenor is shown as he appeared as Pinkerton in Madame Butterfly in which he made his debut in Forlì.

has spent much time in America, except for certain periods when Raoul Querzé has been filling operatic engagements in Europe, and also appearing in concert with his wife, the beautiful Lydia Lindgren.

His great grand-father, Fernando Capelli, was the creator of the opera, Orazio Coriazzai at La Scala, and Lidvina Bononcini, his grand aunt, created Verdi's Traviata, Il Trovatore and Luisa Miller in Italy, having been a close friend of the famous composer. His grand-mother, Coppola, sang at La Scala, and his mother bears the title of Countess de Sarno.

BORN AND BRED IN THE THEATER

One may truthfully say that Raoul Querzé therefore was born and bred in the theater. When he was but eleven years old he won first prize for piano at the Conservatory of Rio de Janeiro, later studying to become a conductor. During these studies he was such a fine musician and coach that he used to work with many of his father's pupils. About that time his father, the noted maestro, one day discovered that his own son had a voice and immediately set about cultivating it. Although he has only been singing professionally for less than three years, the young tenor has had appearances in a number of the well known opera houses of Italy and Poland, having also sung in concert in London, Paris, Lausanne, Geneva, Brussels, etc.

Toscanini heard Raoul Querzé in Milan when he was only twenty-three years old and wanted him to sing Iris at La Scala, but owing to severe throat trouble at the time he was unable to accept this singularly fine opportunity. Toscanini was so anxious for him to sing the role, it is said,



permits him to master the difficulties with which this part is filled." He was also well received there in The Barber of Seville.

If a young singer makes a success in Parma he is usually assured of a successful career, because the audiences are difficult to please. Such is the case with the city of Perugia. But Querzé when he sang there in February of 1926, was accorded a fine success in The Barber. La Sera, the local paper, commented: "The fortunate season at the Theater Morlacchi finished with a performance of The Barber which, for the quality of the interpreters, aroused wild enthusiasm. Particular praise goes to the tenor Querzé, judged as one of the best Count of Almavivas." In Warsaw, he had equal success in Bohème, Butterfly and Rigoletto.

Last season Signor Querzé and his wife, Mme. Lindgren, gave a joint recital in London, where both were well received. Commenting on the tenor's voice, the London Times said: "The tenor Querzé sang with voice of Caruso's coloring and the technic of McCormack," while the Brussels

(Continued on page 34)



An Unexcelled School FOR MUSICAL TALENT

During the past winter no less than six young pupils of the Piano and Violin Departments of The Curtis Institute of Music, Philadelphia, Pa., appeared with the Philadelphia Orchestra in a series of subscription concerts.

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Individual instruction from these distinguished men and women is, for the most part, unavailable in any other way. Yet, since the aim of The Curtis Institute is to discover and develop not only potential stars for the concert and operatic stage, but teachers of highest quality, the tuition fees are moderate and financial exemption is granted to those of exceptional talent who cannot pay.

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ALSEN, ELSA
Feb. 24, Rochester, N. Y.
Apr. 25, Buffalo, N. Y.
June 22-24, Cleveland, O.

ARDEN, CECIL
Feb. 25, California, Pa.
Mch. 25, Casper, Wyo.
Mch. 26, Cheyenne, Wyo.
Mch. 27, Great Falls, Mont.
Mch. 30, Pocatello, Ida.
Apr. 1, Cedar City, U.
Apr. 2, St. George, U.
Apr. 4, Provo, U.
Apr. 6-7, Long Beach, Cal.
Apr. 12, Santa Fe, N. M.
Apr. 19, Amarillo, Tex.
Apr. 21, Wicksburg, Miss.
Apr. 22, Tuscaloosa, Ala.
May 31, London, England

AUSTRALE, FLORENCE
May 3, Springfield, Mass.

BALOKOVIC, ZLATKO
Feb. 26, Paris, France

BANNERMAN, JOYCE
Mch. 16, Milton, Mass.

BARRON, MAY
Feb. 28, Daytona, Fla.
Mar. 7, Jacksonville, Fla.

Mar. 12, Savannah, Ga.
Mar. 16, Gainesville, Ga.

Mar. 21, Charleston, S. C.

Apr. 24, Chicago, Ill.

BAUER, HAROLD
Mar. 17, Hanover, N. H.

Mar. 24, Dayton, O.
Mar. 24, St. Paul, Minn.

Mar. 27, Chicago, Ill.
Apr. 14-15, Cleveland, O.

BRAJLOWSKY, ALEXANDER
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Mch. 3, San Francisco, Cal.

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Feb. 27, Chicago, Ill.

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Mar. 10, Fremont, Nebr.
Mar. 11, Maryville, Mo.

Mar. 12, St. Joseph, Mo.
Mar. 13, Emporia, Kans.

Mar. 18, Stillwater, Okla.
Mar. 21, Tulsa, Okla.

Mar. 23, Stephenville, Tex.
Mar. 24, Dallas, Tex.

Mar. 28, Georgetown, Tex.
Mar. 29, San Antonio, Tex.

Mar. 31, Douglas, Ariz.
Apr. 1, Tucson, Ariz.

Apr. 7, Redondo, Cal.

Apr. 8, Long Beach, Cal.

Apr. 11, Santa Paula, Cal.

Apr. 12, Los Angeles, Cal.

Apr. 18, Handford, Cal.

May 6, St. Louis, Mo.

CLANCEY, HENRY
Mar. 14, Newark, N. J.
Mar. 17, Plainfield, N. J.
Apr. 3, New Bedford, Mass.

Apr. 4, Spartanburg, S. C.

CLAUSSEN, JULIA
Mch. 18, Paul, Minn.

Mch. 11, Minneapolis, Minn.

CRAIG, MARY
May 10, 11, Harrisburg, Pa.

May 12, Harrisburg, Pa.

CROOKS, RICHARD
Feb. 24, Rochester, N. Y.

Mar. 15, Oxford, Ohio

Mar. 22, Kansas City, Mo.

Mar. 22, Lawrence, Kans.

Apr. 7, St. Paul, Minn.

Apr. 8, Minneapolis, Minn.

Apr. 14, 16, Detroit, Mich.

May 2 to 7, Cincinnati, Ohio

DADDUM, ROYAL
Mar. 6, Detroit, Mich.

DAVIS, ERNEST
Mar. 14, Chicago, Ill.

Mar. 16, Chicago, Ill.

DE HARRACK, CHARLES
Feb. 24, Galveston, Texas

Feb. 26, San Marcos, Texas

Feb. 28, Trinidad, Colo.

Mch. 2, Casper, Wyo.

Mar. 4, Lewiston, Mont.

Mar. 5, Helena, Mont.

Mar. 9, Kalispell, Mont.

Mar. 9, Libby, Mont.

Mar. 9, Wenatchee, Wash.

Mar. 11, Boise, Ida.

Mar. 12, Wendell, Ida.

Mar. 14, Alliance, Nebr.

Mar. 16, Hibbing, Minn.

Mar. 18, Charles City, Ia.

Mar. 21, Fairfield, Ia.

Mar. 22, Chariton, Ia.

Mar. 23, Tarkio, Mo.

Mar. 25, Stillwater, Okla.

Mar. 26, Tulsa, Okla.

Mar. 28, Stephenville, Tex.

Mar. 29, Dallas, Tex.

Mar. 28, Georgetown, Tex.

Mar. 29, San Antonio, Tex.

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Apr. 7, Redondo, Cal.

Apr. 8, Long Beach, Cal.

Apr. 11, Santa Paula, Cal.

Apr. 12, Los Angeles, Cal.

Apr. 18, Handford, Cal.

May 6, St. Louis, Mo.

Mar. 30, Huddersfield
Mar. 31, Liverpool
Apr. 5, Paris, France
Apr. 7, Mühlhausen, Germany
Apr. 8, Strasburg, Germany
GIANNINI, DUSOLINA
Feb. 24, Omaha, Nebr.
Feb. 28, Indianapolis, Ind.
Mch. 1, Chicago, Ill.
Mch. 4, Akron, Ohio
Mch. 8, Atlanta, Ga.
GIESEKING, WALTER
Feb. 25, Baltimore, Md.
Feb. 2-8, Cuba
Feb. 10-11, Detroit, Mich.
Feb. 13, Philadelphia, Pa.
Feb. 14, Boston, Mass.
Feb. 18-19, Cincinnati, Ohio
Feb. 20, Milwaukee, Wis.
Feb. 22, Oberline, Ohio
Feb. 24, Philadelphia, Pa.
GRAINGER, PERCY
Feb. 24, Lawrence, Kans.
Feb. 26, St. Louis, Mo.
Feb. 28, Winona, Can.
Mar. 6, Duluth, Minn.
Mar. 9, Chicago, Ill.
Mar. 10, Cincinnati, Ohio
Mar. 14, Danville, Ill.
Mar. 16, South Bend, Ind.
Mar. 21, Saint Mary-of-the-Woods, Ind.
LENT, SYLVIA
Mar. 1, Clifton, N. J.
Mar. 21, Chambersburg, Pa.
Mar. 27, Philadelphia, Pa.
LEVITZKI, MISCHA
Feb. 27, Chicago, Ill.
Mch. 4, Aurora, N. Y.
LEWIS, MARY
May 3, Roanoke, Va.
May 5, Spokane, Wash.
May 29, Spokane, Wash.
May 17, Middlebury, Vt.
HESS, MYRA
Feb. 24, Brighton
Feb. 26, London
Mar. 1, Edinburgh
Mar. 3, Glasgow
Mar. 7, Glasgow
Mar. 12, Southwold
Mar. 14, Croydon
Mar. 17, Bath
Mar. 19, Paris
Mar. 25, Dorking
Mar. 29, Streatham
Mar. 31, London
Apr. 5, Budapest
Apr. 7, Vienna
HUGHES, EDWIN, AND JEWEL BETHANY
Feb. 27, Providence, R. I.
HUGHES, EDWIN
Feb. 28, Bridgeport, Conn.
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Feb. 24, Boston, Mass.
Mch. 13, Chicago, Ill.
May 21, Ann Arbor, Mich.
JACOBSON, SASCHA
Mch. 8, Troy, N. Y.
JOHNSON, ROSAMOND, and GORDON, TAYLOR
Feb. 24, Chattanooga, Tenn.
MURDOCH, WILLIAM
Feb. 27 to Mar. 26, London

MURPHY, LAMBERT
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Apr. 15, Los Angeles, Cal.
Apr. 23, Stockton, Cal.
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N. Y. STRING QUARTET

Mar. 7, Bryn Mawr, Pa.

Mar. 15, Charleston, W. Va.

Mar. 16, Granville, Ohio.

Mar. 18, Scarsdale, N. Y.

Mar. 21, Buffalo, N. Y.

Mar. 24, Pittsburgh, Pa.

Mar. 28, Oakland, Cal.

Mch. 1, Gothen, Ind.

Mar. 28, Springfield, Ill.

Mar. 31, Louisville, Mo.

Mar. 30, Alton, Ill.

Mar. 31, Omaha, Neb.

Apr. 4, Lincoln, Neb.

Apr. 6, Denver, Colo.

Apr. 10, Pasadena, Cal.

Apr. 11, Tucson, Ariz.

Apr. 15, San Francisco, Cal.

Apr. 17, Portland, Ore.

Apr. 6, Bozeman, Mont.

Apr. 8, Minot, N. D.

Apr. 12, Fairbanks, Minn.

Apr. 13, Chicago, Ill.

Apr. 20, Toledo, Mich.

Apr. 22, Middletown, Conn.

Apr. 25, Greenfield, Mass.

KRAFT, ARTHUR
Mch. 6, Pittsfield, Mass.

Mch. 10, 13, Springfield, Ill.

LAWRENCE HARP QUINTET
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Mar. 28, Boston, Mass.

LENT, SYLVIA
Mar. 1, Clifton, N. J.

Mar. 21, Chambersburg, Pa.

Mar. 27, Philadelphia, Pa.

LEVITZKI, MISCHA
Feb. 27, Chicago, Ill.

Mch. 4, Aurora, N. Y.

Mch. 8, Troy, N. Y.

LEWIS, MARY
May 3, Roanoke, Va.

May 5, Spokane, Wash.

May 29, Spokane, Wash.

METROPOLITAN OPERA

(Continued from page 5)

uncouth Thane of Devon (father of Aelfrida) interesting and unforgettable. There are twenty lesser characters.

The interpretation throughout must have delighted the composer, and certainly delighted the audience. The scenery is attractive—except the second act in which the trees at night looked unreal. The conductor, Tullio Serafin, made much of the score and brought out with practiced hand all of its beauty and force. Special mention must be made of the choruses and of the way they were sung. Taylor has an unusual aptitude and feeling for choral effects and some of the most beautiful and impressive portions of the work are scored for the chorus. They were finely given, with much expression, solidity of tone and perfect intonation.

There was much applause, speech making, presentation of wreathes—all of which means nothing. First night operas by Americans always get it, good or bad. Still and all, the Metropolitan must be congratulated upon having launched what looks like a real American opera.

CAVALIERA RUSTICANA AND PAGLIACCI, FEBRUARY 12 (MATINEE)

No one could wish for a more delightful holiday performance than that offered at the Metropolitan on February 12. Two famous stars were featured and needless to say the house was crowded to the very limit.

Cavalleria came first with Jeritza as the Santuzza. Beautifully did she sing and superb was her acting. Chamlee, as Turiddu, was likewise at his best and shared in the honors of the day. Bourskaya as Lola, Basiola as Alfio and Egener as Lucia were also excellent.

In Pagliacci, the entire performance seemed to center about Titta Ruffo, in glorious voice. His acting aroused many laughs when called for and pangs of deep-rooted sympathy in the sad parts. Queena Mario portrayed the role of Nedda in delightful fashion, and Fullin, the Canio, also shared the audience's hearty applause. Tedesco was a creditable Beppo and Tibbett made the most out of the small part of Silvio. Bellezza conducted both operas skillfully.

I GIOIELLI DELLA MADONA, FEBRUARY 12

Florence Easton appeared for the first time this season as Malibella in Wolf-Ferrari's opera, *I Gioielli Della Madonna*, following up Maria Jeritza in the part, and suffering none in comparison. Mme. Easton is really a remarkable artist and may always be counted upon to give a performance of merit and interest. She did so upon this occasion, singing effectively and acting with conviction. She was cordially received. The rest of the cast was familiar. A rich voiced Gennaro was Martinelli, scoring favor, of course, with the large audience, while Marion Telva did well as Carmela. Danise was the villainous Rafaële and gave a performance of distinction. Bellezza read the score with authority and held his men well in hand.

SUNDAY NIGHT CONCERT, FEBRUARY 13

With the exception of Giuseppe Danise, Italian baritone, the artists appearing at the Sunday Night concert were all American: Nanette Guilford, substituting for Editha Fleischer; Nina Morgana, Carmela Ponselle, Louise Lerch and Lawrence Tibbett. The visiting artist, too, was native born, Sylvia Lent, young violinist, who made a splendid impression in the Mendelssohn concerto in E minor, in which she revealed admirable technic and a good tone. She has definite ideas about style and on the whole gave a commendable account of herself. Later she was heard in shorter pieces with the assistance of Edward Harris at the piano.

Mme. Morgana, in an aria from *La Sonnambula*, sang with a voice of lovely quality, clear and well produced, and was cordially received. Then came Carmela Ponselle, whose appearances are all too infrequent, singing two arias: *Voi le sapete o Mamma* from *Cavalleria Rusticana* and the *O Mio Fernando* from *La Favorita*. Miss Ponselle was in fine voice and scored heavily with the audience. Danise's selection was the *Vision Fugitive* from *Herodiade*, effectively rendered, and after Louise Lerch's singing of the *Shadow Song* from *Dinorah* she was accorded an ovation. Miss Guilford chose the *Pace Mio Dio* from *La Forza del Destino* and revealed again one of the loveliest voices among the younger artists of the company. Mr. Tibbett sang the prologue from *Pagliacci* beautifully, and the orchestra furnished, under Bamboschek's direction, the overture

MUSICAL COURIER

from *Zampa*, Herold, and the popular Strauss *Wine, Woman and Song* waltz.

LA BOHEME, FEBRUARY 14

The usual interruptions interfered with the progress of Puccini's splendidly melodic opera, *La Boheme*, on February 14, at the Metropolitan. Probably such enthusiasm is inevitable. With music as beautiful as this and sung by such artists as the Metropolitan provides, it is hardly to be expected that the moving drama will run its course without many recalls. On this occasion the causes of the disturbance were Martinelli as Rodolfo, Alda as Mimi and Louise Hunter as Musetta. They were most ably seconded and supported by Millo Picco, Paolo Ananian, Max Altglass, Antonio Scotti, Adamo Didur, Pompilio Malatesta and Vincenzo Reschigiani. There was fun as well as pathos in the performance, and the music in the passionate numbers was given a wealth of power and impressiveness by Vincenzo Bellezza who conducted. Altogether it was as fine a Boheme as one could wish to see.

LOHENGRIN, FEBRUARY 16

The Wagner series started on February 16, at the Metropolitan Opera House, with Lohengrin, Marie Jeritza singing Elsa and making in this performance her final

entrance preceding the third act of *Die Walküre* at the February 18 performance; he had to bow several times before the act could begin. It was a notably fine performance of the scenic opera, Siegmund (Melchior) and Sieglinde (Mueller) singing and acting with special gusto; they were called before the curtain six times. Wotan's Farewell (Bohnen) was magnificently done, excepting for apparent tired voice at the close; this basso's voice and enunciation are truly noteworthy. Brünnhilde (Larsen-Todsen) was a right regal impersonation, and the assertive Fricka (Branzelli) won admiration for her persistence, dominating the god as if she was an American wife. Luddar as Hunding sang with breadth and significance, and the eight Walkyries were impersonated by Mesdames Roessler, Ryan, Fleischer, Bourskaya, Telva, Alcock, Anthony and Flexer; they did some notable ensemble singing, and one must give credit to conductor Bodanzky for keeping his orchestra in such proportion that the singers were always audible. The rising curtain of Act II, showed beautiful crags, mountains and sky-color all of which earned stage director Thewman murmurs of applause, and the storm-scene and final immolation never saw better flames, smoke-screens and orchestral climaxes.

LUCIA DI LAMMERMOOR, FEBRUARY 19 (MATINEE)

In spite of bad weather a capacity house gathered at the Metropolitan on Saturday afternoon, February 19, to hear the popular four-act opera, *Lucia di Lammermoor*, with Marion Talley in the title role. Her singing was exquisite, her voice being on this occasion rich and luscious. Her agility work was light and graceful. Armand Tokatyan as Edgardo also gave an excellent portrayal and sang particularly well. Danise as Lord Ashton upheld his reputation. Others in the cast who aided in the successful production were Minnie Egener (Alisa), Ezio Pinza (Raimondo), Alfo Tedesco (Arturo) and Giordano Paltrinieri (Normanno). The singing of the famous sextet was not up to the standard and not as effective as in past performances. Vincenzo Bellezza, as usual, conducted in a masterly manner.

Taylor Commissioned to Write New Opera

It is reported, and substantially confirmed though not yet officially announced, that the Metropolitan Opera Company has commissioned Deems Taylor to write another opera, to be completed if possible in time for the opening of the new house about to be built. Mr. Taylor has been left entirely free as to subject and design. At present he declares he has but one thought—rest—and no idea what he will write about. He is going to his farm in Connecticut to sleep a month or two to recover from the intensive work of writing the *Henchman* orchestration, which was a rush order.

Querida Popular

Foremost among the artists regularly singing Prof. Albano Seismi-Doda's *Querida* is Titta Ruffo, eminent baritone and Victor artists. It was Mr. Ruffo who first introduced Querida some years ago and who recorded it at that time for the Victor. During the past few months Querida has evidenced signs of concert popularity more than ever, due in a large measure to two things: first, Mr. Ruffo has broadcast it at several of the most important concerts over the air this season, and, secondly, because Spanish music is enjoying popularity this season. The lyrics of Querida were written by Sigmund Spaeth, and it is published by the Edward B. Marks Music Company.

Gigli Scores in Nashville

Gigli sang at the Ryman Auditorium, Nashville, February 18, under the auspices of the Vanderbilt Alumnae Council. R. E. Johnston, his manager, is in receipt of a telegram from G. S. De Luca, the musical director of the Ward Belmont College, who had charge of this engagement, which reads as follows: "Gigli concert greatest possible success. Impossible to describe the admiration he received here. Nashville is his and we are grateful to you for furnishing us this marvelous artist for our city."

Marcel Salszinger to Sing Over Radio

Marcel Salszinger, operatic and concert baritone, will broadcast from station WJZ during the Operatic Hour on the evening of March 1, from nine to ten o'clock.

GITLA ERSTINN, Soprano
Engaged —

March 15, Richmond, Va.

18, Kingston, N. Y.

26, Aeolian Hall, N. Y.

April 1, New York Symphony Orchestra
(Carnegie Hall)

April 3, New York Symphony Orchestra
(Mecca Temple)

May 1, Montclair, N. J.

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Hall Stearn photo

MUSICAL COURIER

MUSICAL COURIER

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THE MUSICAL COURIER EXTRA
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Devoted to the Interests of the Piano Trade

NEW YORK FEBRUARY 24, 1927 No. 2446

Proving was not necessary, yet one thing that the Taylor opera may be said to have proved is that American opera can now be given with an English speaking cast quite equal to any foreign language cast. That was not always true. . . . We are progressing!

A Bruckner symphony was played last week in New York. Why? Bruckner was not the only great technician who lacked the gift of creative expression; Mahler was another, Busoni another, and there are others innumerable. Yet their works are given. Again one asks, Why?

A cigarette firm is being sued by Mme. Schumann-Heink because it advertised that the singer uses its output. The madame says that she never has smoked cigarettes, and adds humorously, "All the puffing I have enjoyed in my life, I received from the kind critics and other writers on the newspapers."

Henry Hadley, as already announced, is to conduct a series of concerts in South America. Hadley has conducted much and often in various parts of America and Europe, and his own compositions have been heard everywhere. He is a musician who stands high in his profession and his friends and admirers will rejoice at his steadily increasing success and fame.

The Metropolitan Opera Company has arranged to give some performances of opera in Baltimore about the middle of April. Details have not yet been settled and are not ready for announcement, but it is certain that the Maryland city is to have the privilege of enjoying opera of the highest class this season, and perhaps in seasons to come. And so the good work goes on!

It is a very proper honor to a great and veteran conductor for the New York orchestras to combine in a concert of recognition of Walter Damrosch's long and distinguished career. That career is officially ending with his resignation as conductor of the New York Symphony Orchestra, but he is still hale, hearty and vigorous and will no doubt continue active for many a year to come. This is certainly to be hoped, for he knows American music life thoroughly and will be able to use his great knowledge

to the advantage of every branch of American music endeavor.

A young New York bank clerk sailed across the Atlantic in a full dress suit. Many of us have seen the prophet Elijah and other Biblical gentlemen similarly attired at performances of oratorio.

At the recent Nation Dinner given by and for women, a lone man denied the equality of the sexes. He forgot the musical performances and phonograph earnings of some of the female species.

Wordsworth wrote: "The child is father of the man." That applies particularly to the young musical prodigies whose profitable public performances make it possible for pop to stop working.

Martinelli "warns girls to bar rouge"; Galli-Curci says "I wish I were a man." Martinelli would also "wear long hair if he was a woman." Galli-Curci "would be a cave man." Oh, yes! This is from a New York paper—and not a tabloid either!

The New York Times remarks that it is estimated that Deems Taylor and Miss Millay split \$15,000 for their opera; that Cadman got \$50 for each of five performances of his Shanewis after spending \$800 to come on to New York for rehearsals; and that Parker got \$10,000 for his Mona. It might have added that Mona was a failure; that Parker got \$10,000 from the National Federation of Music Clubs for his Fairyland—also a failure; that there has been just as much applause for other American operas as was accorded Taylor's Henchman; that Cadman's Witch of Salem, given recently in Chicago, was dubbed by critics there "the best American opera"; that A Light from St. Agnes by Frank Harling was also called the best American opera; and finally, that neither critics nor opera managers have any control of operatic success, which depends solely and entirely upon the public.

It is a pity we have not more American opera houses to try out native operas on the public. In Europe they give dozens of new operas every year. They do not order them in advance; they do not pay their composers vast sums for them unless they succeed; they simply try them out and leave it to the public to decide. That is impossible here, or seems to be. With only two opera houses little can be done. But it is a mistake to talk about "the best American opera" until all have been heard—and it is perfectly safe to say that not one of the critics who have used that phrase here or elsewhere have heard all of the American operas that have been given here or elsewhere. After a while, in some happy, future American Utopia, the public will be given a chance to decide, and will decide, which is the best American opera.

A large crowd was at the full dress rehearsal of Deems Taylor's opera, The King's Henchman, at the Metropolitan Opera two days before its premiere last week. Mr. Guard, on guard at the stage door, admitted only those with invitations or whose press affiliations gave them entree. There were many distinguished persons on hand to do the composer honor, and there was much groping for seats until the lights were turned on, as they were on this occasion, though that is far from being the general rule. Usually the great auditorium gets its only illumination from the stage, from the desk lights of the orchestra musicians, and from the dim red exit lights. It is pretty dark. The opera on such occasions is given a full performance exactly as it is to be given later for the public. But it is vastly more enjoyable. Those present are all of them music lovers. And (oh, joy, oh, rapture!) there is no coming in and going out during the performance—an unspeakable and unmitigated nuisance at all regular performances. There is no disturbance. Everything is quiet and orderly and the audience thoroughly sympathetic. One speaks of this audience as a large crowd; of course it is not that—it only fills about a third of the lower floor. At the back of the auditorium is a telephone to the stage through which suggestions are communicated by the management to the technicians in charge. . . . After the rehearsal every one files very slowly out. There is so much to say, and everybody knows everybody else so well, that it takes much longer to empty the auditorium than it does at a regular performance. There is pleasant dawdling and dallying in the couloirs. Every one has an opinion—a very important opinion! It must be expressed on the spot, without delay. Every one is sure he or she knows exactly what the value of the work is and predicts its fate in no uncertain terms. Most of them are wrong, and always have been. But that does not matter. It is human nature to gab, and it is probably a good thing. It relieves one's tense nerves and clears the atmosphere, and a good time is had by all.

February 24, 1927

"HEAR AMERICANS FIRST"

"Hear Americans First!" has been said over and over again, but scarcely ever put into effect. It has been mostly talk. Talk—and talk—and talk. Too much talk!

The Philharmonic Society of New York gave a concert for children last week under the direction of Ernest Schelling at which this slogan, "Hear Americans First!" was put into practical effect. The program included works by MacDowell, Converse, Carpenter, Taylor, Brockway, Hadley and Herbert (the last named not being American, but Irish).

But it will have little effect. People will still continue to hear foreigners first; orchestras and opera houses will still continue to program foreign works.

Why?

Simply because foreign works are the best at present, and will be for a while at least.

One reason why they will be is the simple fact that managers and conductors, singers, solo artists, all those in whom reposes the sole right and opportunity to put things before the public, do so little to give the American composer a chance to hear his own things.

They say that they cannot do more.

That is not true. They could—if they would—do as much as European managers, conductors, singers, solo artists, and so on, do in behalf of European novelties—novelties which turn out to be failures, just as the American novelties, many of them, but not all of them, would turn out to be failures.

In Europe it is taken for granted that composers will be born and grow and write and win ultimate success, and everybody would like to be the one to discover the coming light.

In America it is taken for granted that no composers will be born, that they will not grow, and that, if they write, what they write will be worthless, and no one is interested in discovering them.

In America the composer fights an up-hill fight all along the line simply because everybody is indifferent. Here he has first to prove himself. Abroad he is taken up and his works given anyway without any proof. Here some composers who are decidedly worthless are singled out for preference for reasons (apparently!) of friendship; but the rank and file is left to do its own fighting against every sort of discouragement. The American slogan afloat the American composer is: "Forget 'em!"

When programs are made up for concerts or recitals the number of works by Americans is invariably small, and most of the works given are small, too. For the Philharmonic to give a whole program of works by Americans is really a novelty. It would be still more of a novelty to program these works on regular concerts of our symphony societies—and to forget that the composers are Americans.

MacDowell, the greatest of Americans, hated to be singled out as an American. He used to say he would rather not be played at all than to be stigmatized "American." If he could not be considered the equal of the foreigner, he did not wish to be considered at all.

He was right, and until our American slogan, the slogan of the American composer, becomes "pride and equality" we will struggle slowly, much more slowly than we might if only people would awaken to a genuine interest in American works, even those by beginners, if they show talent and a real desire to acquire technic and to develop themselves.

There is no such interest. Conductors and artists rarely give themselves the trouble to become thoroughly informed as to American production. If they discover American works worthy of use it is by accident. They are constantly on the lookout for new foreign works, scarcely ever on the lookout for new American works.

There are notable exceptions, but these exceptions are so obvious and so outstanding that they only prove the rule. "Let the public judge" should be the slogan of conductors and artists. If a work is any way technically worthy it should be given—let the public judge. Today the composer stands against a stone wall of refusal on the part of artists and conductors to try his work out on the public. So long as that condition lasts we will see no real growth in American composition.

VARIATIONS

By the Editor-in-Chief

Deems Taylor, the American musical hero of the hour, is deserving of all the praise that has been showered upon his new opera, *The King's Henchman*.

For one thing, he did not try to use in his music, Indian motifs, Negro themes, or jazz rhythmic idioms. For another, he left his score free from deliberate modernistic lawlessness in form and harmony, and purposeful excesses in noise and dissonance.

Taylor believed that the manner and method in which the great masters of opera wrote their works, constitute a safe and excellent example to follow. In the formal boundaries he set for himself, he permitted his own musical fancy and abilities to function freely. The entire result is gratifying, successful, and of the greatest possible benefit to the cause of American music in general.

Three hearings of Taylor's score, satisfy us as to its musical progenitors. Wagner was its All-Father, but cross breeding was supplied also by Montemezzi, Richard Strauss, and—remotely—by Debussy.

Why should that not be so? How could a truly musical nature and ear remain uninfluenced in their tendency by the master works which they study and assimilate during the formative training period?

Taylor has evolved no new operatic vocal or orchestral technic. He did not set out to do so. His published views on the subject of opera, always have seemed to imply that it is a tonal theatrical entertainment, drama with musical accompaniment or illustration.

German solidity of technic and construction are predominant in the *Henchman* score, but now and again the Italian style of flowing lyricism provides contrast of color and emotion. The orchestration is at all times rich, resourceful, and of high musical refinement.

Considered as a whole, this opera must be ranked as a remarkable first essay from the pen of a young man whose previous few productions in the larger forms, have been exclusively choral and symphonic.

Compared with other operas by Americans, Taylor's has relationship with those by Parker, Converse, and Hadley, rather than with those by Herbert, Damrosch, De Koven, or Cadman.

The libretto by Edna St. Vincent Millay is a splendid literary product, but not ideal for operatic treatment. Its real dramatic interest does not begin until the middle of the second act, and further vital action is then delayed until the opera makes its final movement toward the very end. One wonders, too, why the unvaried gloom of the third act was not relieved by taking advantage of the arrival of the king, to introduce some of the sturdy old English dances?

Our language sounded good when it was enunciated clearly, and even the colloquialisms—so much feared by opponents of opera in English—had no lack of dignity or effect.

The Metropolitan furnished the premiere with a first rate conductor in Tullio Serafin, and a brilliantly competent cast of singing actors, of whom Lawrence Tibbett, Edward Johnson, Florence Easton, Merle Alcock, George Meader, William Gustafson, and Louis D'Angelo, gave our native tongue a telling recommendation as a medium for operatic expression.

Hats off to Deems Taylor, and the Metropolitan. Both succeeded admirably.

Written on letter paper of the Concertgebouw, Amsterdam, we are in receipt of a communication which should receive space here, as it touches on some orchestral matters of general interest:

My Dear Mr. Liebling:

There is an editorial in the MUSICAL COURIER of January 27 to which I must take exception. It is on page thirty and relates to the re-engagement of the distinguished conductor of the Boston Symphony Orchestra. A passage in the article, reads, "but one recalls the lean years in Carnegie Hall under Rabaud and Monteux."

Does America forget so easily that the Boston Orchestra was in a terrible state of downfall (caused by the war and a strike) when I took its leadership?

New York does not realize of course, that I was requested by the trustees of the B. S. O. to give the concerts in New York at any cost, even though the orchestra contained but fifty-three men.

I worked very hard indeed for the B. S. O. for five years and I was only too happy to restore it back to the first rank, which I was assured it was, by all the New York papers, your MUSICAL COURIER included. For me it seems a little unjust to belittle the work of those who have passed, in order to praise the new.

I had more difficulties, more worries, more humiliations than any other conductor ever in Boston, and when I left, I had the feeling that my work had not been in vain, that I left to my successor a very beautiful orchestra which was re-

built entirely by me after terrible years, and that I had left a souvenir of a great effort beautifully completed.

In fact on my leaving, the trustees and the public did me public homage, and gave me a testimonial, book, never done before there for any other conductor.

As for the deficit, in my time, it was already the smallest of all the orchestras in America, and as for the box-office, I had the satisfaction of seeing it grow month by month in New York until it was practically sold out during my last season—in Boston it had always been sold out.

I understand as well as anyone, Mr. Liebling, that one forgets things not worth while; but I cannot help feeling, and no one else could help feeling, who watched my struggles with an organization already disjointed, that my efforts were very much worth while.

Very sincerely yours,

PIERRE MONTEUX.

Mr. Monteux adds, as a postscriptum, the testimonial, signed by the trustees, managers, subscribers, and players of the Boston Symphony Orchestra. It reads:

To Pierre Monteux:

As your five years among us draw to an end, we whose names are signed to these words wish to express directly to you our deep appreciation of all that your conductorship of the Boston Symphony Orchestra has meant to the art of music in our community and our country. You came to us at a time when many established things were threatened with destruction.

We realize that to you a peculiar debt of gratitude is due not only for maintaining your true leadership of the orchestra through a critical period of its history, but also for re-establishing its musical position and bringing its performances to a pitch of beauty never surpassed. The keen pleasure we have had in the artistic results of your labors will be remembered with enduring thankfulness.

As you return to your native land we shall follow you with grateful thoughts, and the warmest wishes, that, taking with you as artist and man, our respect and admiration, you may meet with the best of good fortune through all the years to come.

There was no intention on the part of the MUSICAL COURIER, to disparage the talent or achievements of Mr. Monteux. To offset the remark to which he takes such courteous exception, he has only to search further in the files of this paper, in order to find many passages that praise his musicianship and conducting.

The initial injection of Mr. Monteux into American press prominence, came about when he landed on these shores during the war excitement, and being a Frenchman, declined to conduct the music of Strauss, or other living Germans. His course was pardonable under those circumstances of hysteria which inclined the ordinary mind to aberrations, even in the domain of art, but he freed himself later from all suspicion of permanent musical chauvinism, when he gave performances during peace times, of many modern German works, and led them with the devotion, insight, and interpretation of a true and understanding artist.

Signs of Spring:—Opera singers are making farewell appearances at the Metropolitan. An Italian opera singer appeared at an exchange office, and asked the rate of liras per dollar.

A vast sum of money was earned by those fistic artists, Messrs. Maloney and Delaney, last Friday evening, when they engaged in their arena duel at Madison Square Garden. Musicians, however, need not feel envious over the huge box office receipts, for it is within their power to compete with those pugilistic gentlemen at their own game. Read this (from the Sun of February 16), you executants on musical instruments, and keep your practise and your hopes:

HOW JACK GOT PUNCH

According to Pete Reilly, Jack Delaney's lightning straight left and devastating right uppercut were invented.

"I didn't know Jack's father was a fighter," said one who heard Pete make this statement.

"Well, he wasn't," came back Reilly, "but he was an all around musician. Jack's father played the trombone, and that is where Jack got his straight right; he inherited the old man's trombone motion."

"What about the right uppercut?" demanded Pete's listener.

"The old man also played the fiddle," said Pete, "and you know Jack's right uppercut is delivered the same way as a fiddler works up and down with his right arm."

A writer of popular music is working in his study late at night. About him lie opened copies of classical compositions. A masked bandit climbs in at the window. He covers the worker with a revolver. "What you doing?" asks the intruder. "Composing popular music," is the confident answer. "Pardon me," remarks the bandit, "I never rob a colleague," and climbs out again.

"Unfrequented Corners of America" is the title of a Times article. It did not mention, however, the corner seats of the critics during the last number of any concert program.

Competition among the lesser musical journals—the MUSICAL COURIER has no competitors—is terrible and heartrending. In the reading room of the Great Northern Hotel last week, an editor of one of the little sheets picked up an opposition paper, and when no one was looking, tore it into small pieces, and threw them behind a chair. Then he pulled a copy of his own journal from his pocket, laid it on the reading-table, and walked out. This is sworn to, even if not before a notary, by one who says he observed the little comedy-drama at first hand.

Dr. James M. Tracy, a ninety year old pianist of Denver, Col., is reported as saying that he was a pupil of Liszt, and that the latter "had humbled Mendelssohn, at the age of 19, when he was admitted to the Paris Conservatoire." While the use of the word "he" is misleading, it need not cause concern in the musical world, for neither Liszt nor Mendelssohn ever were students at the Paris Conservatoire. The newspaper which quotes Dr. Tracy, refers to him as "the only surviving American pupil of Franz Liszt." In New York alone, we are acquainted with Carl V. Lachmund and Albert Morris Bagby, two Liszt pupils who do not look upon themselves as being anything but very much alive.

Which reminds us of a Lachmund anecdote. That pianist told us that many years ago, Niemann, the powerfully built Wagnerian tenor, had a disagreement with a diminutive colleague, whom he bid to "go to Hell." The little fellow complained to the conductor, and asked him: "Niemann told me to go to Hell. I'm a proud man. What shall I do about it? How can I revenge myself?" The conductor thought a moment, and replied: "If I were you, I'd get even on him by not going there."

The Sun of February 16, headlines its review of the February 15, Carnegie Hall concert of the Philadelphia Orchestra: "Stokowski Offers Beethoven." And if we are any judge of applause, the audience accepted him.

Bel—"Why is everybody staring at that strange-looking man?"

Canto—"He is a performing artist who has not given this season, and does not intend to give, a recital of music by Beethoven."

What is the height of hurry? Read about it in the Kansas City Star of February 13, which writes: "A pilgrimage to New York, expressly to hear some opera before the Metropolitan is replaced with a newer structure, is being undertaken this week by Charles H. Cease."

Asked about his future plans in the film field, Andres De Segurola (who recently finished a picture with Gloria Swanson) said: "I would like to play my old part of the drunken vagabond from Boris Godounoff. Of course it should be done in one continuous reel."

It was a professional woman music critic who, because of Aethelwold's sacrifice for the unworthy Elfrieda, called Deems Taylor's new opera, *The King's Wenchman*.

Aimee Semple McPherson, the Los Angeles revivalist, is in New York, and declares, among other things, that "Good music is a highly refining influence." That makes the straw vote on the subject, practically unanimous.

News item: "A man of 76 who was too weak to take either gas or ether, put a pair of radio ear phones on his ears and forgot that surgeons were operating on him." He probably listened to an announcer analyzing a classical musical composition, and fell asleep.

It is not recorded that Ernest Newman and Paul Whiteman exchanged St. Valentine cards of greeting.

A steamer arrived in New York last week, and did not bring any European orchestral conductor to this country.

LEONARD LIEBLING.

A TAX-PAYER OBJECTS

The following interesting data has been sent to the MUSICAL COURIER from Philadelphia, and speaks for itself:

"Significant importance is attached to a meeting held in Philadelphia on February 4, at the Bellevue-Stratford, called by the Philadelphia Music League and gathering together its forty member organizations. Dr. Herbert J. Tily is president of the League, and Mrs. Frederick W. Abbott is the director. The League represents the most prominent musical and civic interests in Philadelphia.

"The meeting was called as a protest against a suit brought recently by a tax-payer to restrain the city from appropriating money to cultural organizations. The outcome is being watched with great interest. The suit involves such organizations as the Pennsylvania Academy of the Fine Arts, University of Pennsylvania Museum, School of Industrial Art, School of Design for Women, University of Pennsylvania Scholarships, Philadelphia Music League, and the Philadelphia Civic Opera Company. Some of these organizations have contributed outstanding cultural service to Philadelphia for over a century or more. The question to be settled is: How far should municipal money be used to promote educational and cultural interests of a community? Is this development of so little importance that the expenditure of a few thousand dollars can be questioned as against the millions expended in other directions?

"The League combines the musical and civic interests in Philadelphia and serves as a central clearing-house for musical efforts. Its achievements in its five years of existence are a matter of significant record. It will be a serious menace to cultural enterprise if the work of such organizations as are involved were to perish for the lack of a few thousand dollars contributed by the city.

"In the absence of Dr. Tily, whose illness prevented his coming, James Francis Cooke, head of the Presser Foundation and editor of *The Etude*, presided. Addresses were made by Theodore Waters, editor of *Musical Philadelphia*, a new musical publication sponsored by the League; William O. Miller, chairman of the Philadelphia Festival Chorus on the League Board, and also of the University of Pennsylvania; Robert V. Bolger, secretary of the League, and attorney in the case; Harvey M. Watts, formerly of the Public Ledger; and Colonel Samuel Price Wetherill, Jr., president of the Art Alliance of Philadelphia. Col. Wetherill proposed that a meeting be called of the councils of the six organizations to prepare some definite and concerted action. The meeting closed with a brilliant report of the League's activities, prepared and read by Mrs. Frederick W. Abbott, the director."

It is difficult to believe that so cultured a city as Philadelphia will allow a tax-payer to impose his will upon the whole civic body to the detriment of art, science and literature. If it were to be so it would be to the undying shame of this great community!

TAMME'S CHORUS

Charles Tamme has evolved a choral concept that is so new and so excellent in its ideas and ideals that it seems to demand editorial mention. He calls his chorus the Vocal Art Club, but that is merely a name like any other. It is his method of procedure that differentiates his chorus from the average run of such organizations. We all know the average chorus: rehearsal once a week, hopes and prayers on the part of the conductor that a sufficient body of singers may turn up to have a good rehearsal, months of hard work, drilling over and over ad nauseam some oratorio or cantata, and terminating in a yearly concert. Mr. Tamme has other ideas and they are worthy of emulation.

His organization was formerly the Greenwich Village Historical Society's Choral, a club founded by Mr. Tamme for singers who desire a meeting place in which to exchange valuable ideas and to receive needed instruction. Mr. Tamme was the one who saw the need of just such a club for singers, and he has been willing to give his time and knowledge to those who are really interested in becoming finished artists.

The Vocal Art Club meets every week at Mr. Tamme's studio, and here real work is being accomplished. Mr. Tamme has made an unique arrangement in the program for the evening. Instead of the usual methods of chorus singing that fall so far short of real constructive training, Mr. Tamme has evolved a program that includes variety as well as instruction.

At the beginning of the evening he gives a short lecture on the art of singing, emphasizing those points which distinguish the real artist from the pseudo-artist. He firmly believes that one must know how to practice, and that unless one uses the correct method in his work he cannot progress no matter

how much time he spends upon his singing. The method varies according to the singer.

After the lecture there is a period for discussion among the chorus members. Mr. Tamme acts as arbiter. At this time any question may be brought forward that a member would like to have discussed.

Then comes the hour of choral singing, at which time vocal technic, musicianship, reading and interpretation are taught, with special attention on instruction which can be used in solo singing. Mr. Tamme believes that only when every individual understands the feeling of a song can it be sung correctly, and he strives to show how this may be accomplished.

The last half hour is devoted to solo work. Every chorus member has the privilege of singing a solo as often as his turn comes. The period is of especial benefit to those who desire to go before the public as singers, because here one learns poise and an ease of manner which one usually acquires, if at all, through much wasted effort in later life. Here also, one learns the perils of a premature debut. He is taught to judge himself and he loses all false conceptions of his ability as a singer.

Such ideas are sure to lead to success. They give singers what they want. Individualism is introduced in a clever way and must tend to keep the members of the chorus satisfied—they are getting something as well as giving something. If choral singing is ever to become widespread in America it will probably be the result of some such methods as these.

THE ANN ARBOR FESTIVAL

Ann Arbor, Mich., has made itself nationally famous by the great music festival that is held there each year under the direction of the University School of Music. The festival is to be held again this year with as great an array of soloists as ever before, this being the thirty-fourth annual event. The musical director is Earl V. Moore, the orchestra conductor is Frederick Stock, and the children's conductor is Joseph E. Maddy. The soloists are Rosa Ponselle, Betsy Lane Shepherd, Lois Johnston, Ernestine Schumann-Heink, Sophie Braslau, Elsie Baker, Armand Tokatyan, Arthur Hackett, Lawrence Tibbett, William Simmons, James Wolfe, Lea Luboschutz and Ernest Hutcheson. There are to be four days of music—May 18 to 21 inclusive.

It is by such tentative that America is made musical. Music in the great cities of the country is limited in its appeal, limited in its influence. It arouses no such inspirational influence as does a festival of this sort. The daily musical offerings of New York or Chicago have far less effect on the emotional side of those who attend them than do these festival performances, where there is a festive spirit as well as a spirit of veneration for the composer, for the artist, and for art as an animate and important thing.

There is something in the human mind, or in human sentiment, that demands a place or a thing of worship. Each of us longs for his own little Mecca

of thought or ideal. Such festivals as these held each year in Ann Arbor satisfy this need and awaken in many visitors, and perhaps in many who are unable to be present, the first conception of the meaning and delight of this great cultural and emotional influence that we call art. The Ann Arbor festival does more than merely give a few programs of music executed by great artists; it places a new cog in the wheel of spiritual, mental and moral progress in America the importance of which cannot be overestimated.

ANOTHER EFFORT

Another well meaning and gifted enthusiast announces that he is going to give us opera in English. That is good, and no doubt many music lovers who believe in opera in English as a necessity or a principle will rejoice at this attempt—not the first by any means, and probably not the last. One can only wish it success. At the same time one must wonder whether this promoter has any idea of the difficulties he faces? In the first place, there is the money. It takes a lot of money to give opera up to American standards. Money, however, is not hard to get. There are plenty of millionaires in America who can be tapped upon occasion. In the second place, there are singers to be found who can sing English. Well, there are plenty of those to be had, so that should present no special difficulty. Finally, in the third place, there is the public that wants to hear opera in English—and there, unless we greatly mistake, is the chief difficulty. Does the American public want to hear translations of the standard repertory? The American public has never, so far as we know, shown any indication of such desire. It may be hidden deep down in their bosoms, but it does not seem to blossom forth.

We permit ourselves the reflection that what the American public wants is good opera—which means: good voices, good chorus, good orchestra, good costumes—and not to forget plenty of boxes for the elite so that the social side of opera may flourish; also plenty of lobby space where people can show themselves between the acts. There is a whole lot to opera-going in America that does not enter into ordinary theater going. Opera patrons (we say not lovers) if they must be bored at least want to have social prestige in exchange for their boredom.

It is for this very reason that we fervently hope that some such plan as that under discussion may win favor. We greatly need an American opera-loving public . . . not "opera-going" public. That sort of public in America is at present very, very small and consists in large proportion of foreigners or of descendants of races not Anglo-Saxon. It will be a wonderful thing for American music when native Anglo-Saxon Americans learn really to love opera, opera divested of star voices, of every form of sensationalism, of social prestige. We are a long, long way from that Utopia.



THE MAKERS AND PRODUCERS OF THE KING'S HENCHMAN.

Left to right: (Seated) Edward Ziegler, Merle Alcock, William Gustafson; (Center Row) Edward Johnson, Deems Taylor, Edna St. Vincent Millay and Lawrence Tibbett; (Upper Row) Florence Easton, Gatti-Casazza, Tullio Serafin, and Wilhelm von Wymetal. (Pacific and Atlantic Photo.) See story on page 5.

MUSICAL COURIER READERS

A Reply to Dean Butler

To THE MUSICAL COURIER:

The MUSICAL COURIER editorial, "Make Musicians of Them!" published in the issue of December 30, 1926, and Dean Butler's subsequent reply, in the issue of January 20, 1927, cannot fail to be of interest to all musicians and teachers of music. As Macaulay so succinctly said: "Men are never so likely to settle a question rightly as when they discuss it freely." Discussion is valuable so long as it does not degenerate into a mere struggle for the advancement of a personal view-point, and the MUSICAL COURIER editor expressly stated in his article that comment was welcome.

It is therefore greatly to be regretted that Dean Butler, in voicing his partial disagreement with the views expressed in the above mentioned editorial, should have allowed such remarks as "pure piffle" and "unadulterated bunk" to creep in. Such remarks do not constitute discussion, and readers of the MUSICAL COURIER will, I feel sure, readily agree that the editors of this paper write neither "piffle" nor "bunk."

Dean Butler's attitude upon the question of the education of musicians is undoubtedly the popular one, for at first thought it will seem that general education should be the first and foremost consideration. However, Dean Butler as an educator must realize that opinions as to just what constitutes a general education have of late been changing very considerably. It has begun to be realized that much of the so-called "formal education" was useless burden for the child to carry and attempts are being made to single out the important factors of education and to concentrate upon them.

When Dean Butler speaks of the possibility of a student studying ten hours a day, and devoting two of these to general education, I cannot help wondering just what type of neurotic wreck such a tour de force of education would bring forth. It should be possible to invoke the child labor laws against such practices. Further, it seems to me that the MUSICAL COURIER is speaking chiefly of the education of exceptionally gifted children. Not necessarily geniuses, but those whose musical gifts are considerably above the average, for no musician would wish to urge the stressing of musical education in the case of those possessing just average ability.

While the MUSICAL COURIER editor refers occasionally to singers, it seems to me that the fact that singing is taken up so much later in life than the study of piano, violin, or other musical instruments, that it is possible to almost rule the singer out of the discussion. That is to say, his general education should be well advanced before vocal study is begun. However, before doing so entirely I would like to express agreement with the MUSICAL COURIER as to the prime requisites for a singer being an exceptional voice and pronounced musical ability. All the education in the world will not make a singer out of the man who lacks these qualifications and they cannot be "educated" into those who are born without them.

As the MUSICAL COURIER editor remarks in commenting upon Dean Butler's letter: "Dean Butler disagrees with us far less than he appears to believe" and I feel that a more careful and dispassionate review of the subject will make this evident to the Dean. Education is a much harried and bewildered subject these days and the problems which it presents cannot be answered by a mere yes or no.

(Signed) WILLIAM A. C. ZERFFI.

New York, January 31, 1927.

Something Should Be Done About It

To THE MUSICAL COURIER:

The Text of the Song, subject of your featured editorial of January 20, induces me to raise my howl at your doorstep. It is an agonized whine that for too long I have heroically suppressed.

I share the amazement expressed by the critic of the Pittsburgh Post: "Think of a singer having consideration for a poet, or even knowing that there is such a thing as a poem in a song!"

It has been my unhappy lot to observe closely the approach to a song by assumedly intelligent singers. In ninety per cent. of the cases the expected has happened, and I have torn my hair mentally. In ten per cent. of the experiments wonders have occurred, and my senses were correspondingly overcome.

The average singer of reputed intelligence tackles a new song with but one fixed idea: to show either what an excellent sight-reader he or she may be, or to exhibit proudly the voice without any particular regard for the actual music of the composition.

Even after becoming acquainted with the music, rarely does it occur to the vocalist that the words have anything to do with it. They are just so many syllables; a collection of sounds for each individual note of the voice part.

These singers seldom get at the soul of a song. Even lowbrows have souls—or claim to—and lowbrow "ballads"—that classification so often used contemptuously by writers about things musical—also. Such singers would doubtless be shocked at the idea that the text of any song worthy of the name has been the inspiration of the music. The fifty-fifty ratio means nothing to them.

It is all voice, voice, voice with them. To blazes with the theme and subject of the song! What does that signify so long as the music will serve to show off the transcendental vocal accomplishments of the singer?

Little wonder that the melodious ballad, which every listener can at least understand and which most of them at heart prefer, because they can comprehend, is sneered at by the musical intelligentsia. Hardly any singer among the many who condescend to include this type of song in their programs, knows how really to sing them! And the reason is, they have never studied the text; they've only memorized the "tune."

Any intelligent listener vastly prefers a song feelingly, intelligently and artistically interpreted by a singer whose voice is far from miraculous, to the same song tossed off by a brilliant voice to whose possessor's brain it has never occurred that the "poem" or "lyric," or what you will, may have some semblance of reason and meaning.

I know a singer whose voice is no great shakes, as such things are judged. But the man really possesses intelli-

MUSICAL COURIER

gence. He shows it by the extremely bizarre practice of invariably reading over the text of a new song immediately it has been brought to his attention. He even copies the words and pockets them. Thereafter for days he reads and studies them. Not until he is thoroughly satisfied that he has "got" them and all their intent does he look at the music. This man puts as much into a song, in consequence, as he gets out of it. How many of our so-called intelligent singers can one truthfully say as much of?

Radio is being touted as the educator of the masses in matters musical. Listen to the singers who are broadcasting every type of song today! Far too many of them are boring the millions who try to listen to them. Why? Because, though they may know how to sing, they don't know how to sing a song. All the listener hears is a voice and a tune. The words? Bah! Who cares for the words? Evidently not the party at the microphone!

The average vocalists are musically gun-toters. They continue to assassinate songs daily and nightly. Something really ought to be done about it. A sort of musical Baumes law for fourth offenders would not be a bad idea.

(Signed) ARTHUR A. PENN.

From the Kansas City Star

To THE MUSICAL COURIER:

You are perfectly correct in assuming that the sentence you quoted (in the Kurenko article) is not an absolute rule. No rule is exact—not even this one, as some Frenchman or other had paradox-ed; and if space and so forth had permitted, I should have liked to have elaborated a trifle, and made what I really mean a little more clear. This is it—

Kurenko is, at least to me, purely a vocal technician, with the exception that she does have a gift that seems to be more or less instinctive with a certain type of Russian, which is the ability to suggest enough of the intellectual and emotional background of the song to occasionally cause the listener to forget the singer and really get one of those mythical things known as a "message" in some circles.

But she does not have a voice of any great importance. "Her technic is too ready, too exact, and far too nearly perfect to have been acquired here—by her, or by an American similarly endowed." That would have been more nearly correct, I think. For it would never occur to an American with no more voice than that, that it would be possible to make a career as a singer, nor would, I am convinced, an American have the nerve to grind as Kurenko must have ground to have acquired the technic she appeared to show here that day. You have said much the same thing in your editorial: "In America parents believe that other channels offer greater opportunity than music except for the unusually talented." So do most of the youths, unfortunately.

Nor did I mean that the technic could not be acquired here, which would be rather preposterous. I said that as it existed now in the singer herself, in the combination of natural endowment, acquired technic, and "exotic" (I hate the word) and the rest of it, it could not have been acquired here. And that really is the crux of the entire matter. Therefore I did not intend it as an indictment of American training, but as a sentence to indicate how very unusual the combination was.

However, being like most people willing to chatter a little longer, I must admit that I don't take much stock in the first sentence of your last paragraph, which says that we have trained some "perfect American vocalists," in effect. I was writing of coloraturas, of course, and I can not at this moment think of one even approximately perfect coloratura technic in an American; an American whom I have heard, that is. There are some fine ones, but how many of them have that ultimate of finish and security that is theoretically everyone's goal?

May I also say what I have written Mr. Liebling before—that the editorial pages of the MUSICAL COURIER have more interest for me than those of any other music magazine, and that it is a very rare week indeed when I fail to find some sort of stimulus in them.

I am,

Sincerely,
(Signed) JOHN A. SELBY
Music Editor.

Theater Guild with Daniel Mayer

The Theater Guild will send out a touring company next season. This company will carry a repertory of four plays, *The Guardsman*, *Arms and the Man*, *Mr. Pim Passes By*, and *The Silver Cord*. Final arrangements for the booking of this company, which will make a transcontinental tour, were completed recently by the Guild's board of managers and the concert bureau of Daniel Mayer, Inc. This venture will differ from the previous road tour with which the Guild was concerned, that was sent out some years ago by Joseph M. Gaites, playing three productions—*He Who Gets Slapped*, *Peer Gynt* and *The Devil's Disciple*. At that time Mr. Gaites leased the plays and gathered the companies. This time the Guild itself has selected the repertory and during the summer will assemble a selected company of about twelve players, a sufficient number to interpret all the plays. Actually, then, this is the Guild's first direct road tour and, if successful, means the beginning of an annual tour on which the successes from the organization's extensive repertory will be taken.

The Daniel Mayer Concert Bureau has handled the tours of Ruth St. Denis, the Russian Symphonic Choir and many other outstanding attractions and this is its first dramatic offering. A representative of that firm is now on the road arranging bookings for the Guild company. The opening engagement will be played about October 15 and the first part of the tour will be taken through New England, with the West and the South to follow.

Evlyn Howard-Jones an Ambassadorial and Vice-Regal Guest

Evlyn Howard-Jones, distinguished English pianist who recently gave a successful Beethoven recital at the Town Hall, New York, is making a short tour which will include Boston, Washington, and Ottawa, Canada. At Washington he will be the dinner guest of the British Ambassador, with whom he has family connections, and will give a post-prandial recital. At Ottawa, in addition to playing Beethoven's G major concerto with the orchestra of the Canadian capitol, he will be the guest of the Governor-General, Lord Willingdon, at a dinner party at the Governor's House, followed by music.

NEWS FLASH

Erich Simon on Annual Visit Aboard S.S. Aquitania

(By radio to the Musical Courier)

Among those headed for New York on the S. S. Aquitania is Erich Simon, of Wolff & Sachs, the well known Berlin managerial bureau, who is visiting America on his annual trip in the interests of his firm.

(Signed) A. L. S.

BERLIN

(Continued from page 5)

heard a remarkable and original composition, though not a full-fledged masterpiece.

Prof. Ochs, the conductor, unsurpassed in his rendering of Bach, Handel, Beethoven, Brahms, has made this excursion into the music of the youngest generation with evident enthusiasm, and he gave us a splendid performance, as far as chorus and orchestra are concerned. The solo quartet was insufficient, but Ludwig Willner, the speaker, recited the biblical tale in a truly grandiose manner. Richard Strauss' early choral setting of Goethe's *Wanderer's Sturmlied* was the second piece of the program.

HOMAGE TO BEETHOVEN

Furtwängler's last concert before his American trip was a homage to Beethoven. The Coriolan Overture and the seventh symphony were played with all the ecstasy, fervor and expressive power characteristic of this great conductor. Edwin Fischer played the G major piano concerto with technical finish, without however exhausting the possibilities of this wonderfully transparent, sublime score. The cadenzas he played, unknown to me, were of questionable quality.

Kleiber's last symphony concert contained, besides the inevitable Beethoven symphony, Arnold Schönberg's *Pelleas and Melisande*, in an admirably clean and ecstatic rendering. The undesirable powerful episodes of this piece do not, however, make its excessive length, its faults of construction more agreeable.

Emil Böhmke's last program was filled but mainly by a thoroughly prepared and musically rendering of Mahler's first symphony. Maria Basca was the soloist, a singer of quite uncommon vocal powers, and moreover a real artist, as regards sensitive expression, feeling for style, vivid temperament. Mozart's rarely heard *Notturno* for four little orchestras suffered from thickness and heaviness of tone color.

A BULGARIAN CONDUCTOR

Stefan Stefanoff, a young Bulgarian orchestral conductor so far unknown here, made a successful debut. His interpretation of Weber, Strauss and Brahms proved his musical qualities, his intimate acquaintance with all the details of symphonic art. In a Bulgarian Rhapsody he showed a fair talent for depicting picturesque details of rustic atmosphere.

Bronislaw Huberman has now been heard for the sixth time in this season, always proving his undiminished power of attraction. His last concert was again a huge success. One might have seen veteran critics in the dense crowd, eagerly listening to the half dozen encores after a concert of two hours length, until the lights were extinguished.

Lucie Caffaret from Paris is a finished exponent of the specifically French art of piano playing. The precision, neatness, smoothness of her playing means technical perfection, but besides this she possesses a refined sense of style, sentiment, a fine balance of intellectual and emotional qualities. Thus it was an uncommon pleasure to listen to her playing of old masters, Bach, Mozart, Pasquini and Scarlatti, as well as modern French music, by Faure, Saint-Saëns, Roussel and Ravel.

KATHARINE GOODSON PLAYS

Katharine Goodson, English pianist, who made such a favorable impression lately as soloist in Fritz Busch's concert, has given a recital. She aspires to the highest peaks. Three numbers only composed her program—Beethoven's opus III, Brahms' opus 5 and Chopin's B flat minor sonata; Especially impressive was her fine rendering of the Brahms sonata.

The Amar Quartet, of which Paul Hindemith and his brother Rudolf are members, gave two concerts recently. Ultra modern music, which is the special domain of this quartet, was this time absent, with the sole exception of Hindemith's third quartet, op. 22—one of his happiest and most entertaining scores. The other names on the program were Ravel, Reger, Sibelius, Dvorak and Verdi, whose enjoyable quartet in E minor was played with brilliant virtuosity and good humor.

(HUGO LEICHTENTRITT)

Giesecking's New York Recital Date Changed

The demand for another appearance in Boston of Walter Giesecking is so great that the Boston Symphony Orchestra has arranged for an appearance there of Giesecking on March 14. In order to accommodate the Boston music lovers, the New York recital of Giesecking has been changed from Monday March 14, until Monday afternoon, March 28, at Carnegie Hall.

The present tour has been such a success, some fifty engagements, that Giesecking has consented to return next season for a tour of four months, filling thirty-five of these engagements now booked as he was unable to include them in the present tour. His European engagements compel him to sail at the conclusion of his New York recital.

William Hill Dead

William Hill, of the famous house of Hill & Sons, the highest authorities on violins the world over, has recently died in London. Himself a talented viola player, he was a descendant of a long line of violin players and makers. His uncle, Henry Hill, was commended by Berlioz on his playing of the viola.

CHICAGO

THE ENGLISH SINGERS

CHICAGO.—The English Singers, a world renowned sextet and as such well heralded, brought a big audience made up of Chicago's foremost musicians to the Studebaker Theater, Sunday afternoon, February 13. The program, given for the benefit of the scholarship fund of the Mu Iota Chapter of Mu Phi Epsilon, national music sorority, was one long to be remembered not only for the efficiency with which it was given, but also for the numbers it contained.

So much has been written concerning the three women and three men that comprise the sextet since they made their first bow on these shores and previously, while appearing in Europe, that our meager voice would add little to their renown. Suffice it to state, therefore, that all that has been said about them is true, as true as their impeccable pitch, impeccable delivery and impeccable singing. The English Singers no doubt will be heard often in this community, as their popularity is already established.

DAISY JEAN

Daisy Jean appeared in the triple capacity of cellist, singer and harpist, at the Playhouse on February 13. She plays the harp as well as the cello and sings as well as she plays those two instruments. Thus, her recital was one of the most interesting of the present season. Naturally, her program was varied and rendered in a manner entirely in the favor of the recitalist. In her songs she accompanied

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herself at the harp and for her cello numbers the accompaniment was played by the much-in-demand pianist, Leon Benditzky.

LONDON STRING QUARTET

That splendid chamber music organization known as the London String Quartet was heard anew at the Goodman Theater, also on February 13, rendering in its accustomed style a program made up of the Haydn Quartet in C major, J. B. McEwen's Les Dunes, Scontrino's Menuetto and the Beethoven Quartet in F minor.

DOHNANYI IN MRS. SOLLITT'S SERIES

The Edna Richolson Sollitt Series, given this season at Orchestra Hall, has attracted the attention of musical Chicago to such an extent that the audiences have grown to such proportions as to fill large Orchestra Hall. This state of affairs speaks well for Mrs. Sollitt as an impresario and her success in that line shows that besides being a pianist of first order, she has great business acumen. Dohnanyi, assisted by Leo Sowerby, Carl Beecher, Edna Richolson Sollitt and a string ensemble from the Little Symphony of Chicago, under George Dasch, had the distinct honor of closing the series on February 14. The first number, the Bach concerto for three pianos, is one of the compositions by the great master which one rarely has an opportunity of hearing. Therefore, the number proved interesting; likewise the manner in which it was rendered by Dohnanyi, Mrs. Sollitt and Sowerby. Following this Dohnanyi played a solo group, adding four encores. The program closed with Dohnanyi's own Valse, Veil of Pierrette for three pianos, played by the composer, Mrs. Sollitt and Beecher. It is to be hoped that Mrs. Sollitt will continue her series for many years to come and increase the number of concerts under her management.

CHARLES M. COURBOIN AT KIMBALL HALL

Charles M. Courboin held forth in an organ recital at Kimball Hall, also on February 14, before an audience made up of many organists and other admirers of the Belgian organist. Mr. Courboin had prepared a program to suit all tastes and he rendered it with his usual artistry and efficiency.

STELLA WRENN SINGS

Several years ago when, on a transcontinental tour, we passed through Waco (Tex.), we had the pleasure of hearing Stella Wrenn, in those days a very good soprano, and we advised her then and there to invade larger fields, for in New York, Chicago, Boston, Cincinnati, or any other large musical town, there was room for such a singer as she was then. She followed our advice and went to New York. How often she appeared there in concert or recital we do not know. Then she returned to Chicago and for the first time to our knowledge she appeared publicly as a contralto, on February 15, at Kimball Hall. Since we last heard Mrs. Wrenn what has happened to the natural beauty of her voice, her impeccable pitch, her clear delivery, we are unable to state, as when she sang as a soprano the voice had a ringing quality, which has completely disappeared. Her tone today is dull, her interpretation monotonous and often she deviates from true pitch. As ever, Mrs. Wrenn made many friends through her charming personality and she was very happy in her choice of accompanist—Charles Lurvey, who, for some inexplicable reason is not as much in demand here as his playing deserves. He is, no doubt, one of the best accompanists residing in this city.

WOMAN'S SYMPHONY ORCHESTRA

The Woman's Symphony Orchestra played a very ambitious program at the Goodman Theater on February 15. While the orchestra was playing its first number—the Cesar Franck Symphony (D minor)—it came to the writer's mind that it would be well for this orchestra to discover works written by women composers. Chicago has often heard the Franck Symphony played by the Chicago Symphony Orchestra and the Woman's Symphony Orchestra invites comparison by programming such a composition, while if its program were made up of numbers written by women, the Woman's Symphony Orchestra's mission would react in its favor. There are today as yesterday many women composers throughout the musical world who have written compositions for orchestra. A list of

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these appeared several years ago in the MUSICAL COURIER. The list, though comprehensive, was not complete, but it would do well for the management of the Woman's Symphony Orchestra to look into the matter. We have right here in Chicago several women composers, who, no doubt, would help the Woman's Orchestra in various ways—artistically as well as financially—if they thought the Woman's Orchestra would reciprocate the favors shown the organization by performing some of the works of their benefactors. Women who write operas, which are seldom, if ever, performed, would no doubt use their creative talent to write symphonies. It costs much less to produce a symphony than to produce an opera, and symphonic music, after all, is more elevating and more to the taste of American audiences. The Woman's Orchestra has a raison d'être. It is already a fine organization that will some day come into its own when directed by a woman and presenting solely compositions by women. Then it will be a unique organization, for which a brilliant future is here prophesied.

Ethel Leginsky, conductor of the Boston Philharmonic Orchestra, has been secured for a guest appearance as conductor with the Woman's Symphony Orchestra of Chicago on April 19. That the Goodman Theater will be sold out for the occasion is a foregone conclusion.

GALLI-CURCI RETURNS

Recitals by Galli-Curci could be written in advance by a critic, using always the same phrases—that the hall was filled, that the audience was vehement in its approval and that encores were not as numerous as her listeners desired. Orchestra Hall was again the stage on which the popular diva gave a song recital which was listened to by an audience which filled the theater from stage to top gallery. All those who heard her on February 16 will probably purchase tickets again whenever she comes to Chicago, as they love Galli-Curci and accept everything she does as perfect, paying not the slightest attention to the voice of the experts who write on the dailies, who take pride in noticing her faults, while they extravagantly praise the work of some third rater. No critic made Galli-Curci, notwithstanding remarks to the contrary. She was made by herself, by her art, by her voice and no critic will ever be able to make the American public believe that she is not all that they think. It is far easier for a critic to change his mind than it is for the masses, and when an artist is placed at the head of her class it takes many a Huneker to dislodge her. Thus, Galli-Curci's fame goes on unabated, and her box office value undiminished.

BUSH CONSERVATORY RECITALS

Artist-pupils of Cecilia R. Berry, Poul Bai, Elsie Alexander, Glenn Drake and Edgar Nelson were heard in re-

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cital at Bush Conservatory, February 9. Those furnishing the program were Lenora Herbst, Magdalene Manchak and Sarah Russel, pianists; John Macdonald and Russel Becker, vocalists, and Arthur Ahlman, pupil of the violin department.

On February 10, a program of chamber music was given by the Chicago Woman's String Quartet, an organization made up of members of Bush Conservatory faculty.

SYMPHONY'S EIGHTEENTH PROGRAM

Chicago music-lovers are not slow in showing appreciation for what they like, nor are they lax when it comes to venting their disgust, as proven at the eighteenth program of the Chicago Symphony Orchestra, February 11 and 12, when Krenek's Concerto Grossso, receiving first hearing, was greeted with hisses, laughter and, at the end, silence. This new attitude of the orchestra patrons proved most distasteful to Conductor Stock, who derided them bitterly at the close of the number. Instead of pleasing the ear, the Krenek number irritates and almost distresses one, yet, as Conductor Stock said, one must hear the number more than once to really understand its idiosyncrasies. Perhaps! The balance of the program was given over to the Debussy Marche Ecossaise, Georg Schumann's Variations and Gigue on A Haydn Theme (also a first performance), and Selections from Wagner's Siegfried.

RENE LUND SINGS AT CHICAGO ATHLETIC CLUB

At the Sunday musicale of the Chicago Athletic Association of February 13, Rene Lund, baritone, rendered Like a Silver Star Ascending (English) and Drums by Meale, besides a duet with Alice Phillips, soprano, this latter number being Starry Night by Densmore. Mr. Lund sang with his customary fine art and met with the full approval of the listeners.

CONTESTS

Parents, friends and teachers of a student entered in any competition or contest should remember that in things of this kind only one is returned the winner. Therefore, many must lose, if the entries are numerous. It does not always mean that the best wins, but that the one who won was deemed the best on the day of the competition. Many a famous horse has lost a race to a plater, yet the fame of the stake horse was hardly diminished if, after being conquered once, he comes to the front in other races. Papas and mammas should remember this when their children do not win a prize that they were sure was within the reach of their son or daughter.

THE HENIOT LEVY CLUB

The regular meeting of the Heniot Levy Club was held in Kimball Hall, February 6. Mrs. Levy presided as a very charming hostess for the social hour after the program. The program was furnished by Sara Lavin, Ethel Anderson, Esther Goodwin, Rose Lapin, Beatrice Lessen and Harold Reever.

CHICAGO MUSICAL COLLEGE RECITAL

Artist-students of the Chicago Musical College gave the regular Sunday afternoon program at Central Theater, February 13. Ruth Miller, Evelyn McConchie, Janet Meger, and Aube Kotzer, pianists; Faye Crowell, Dawn Hulbert and George Graham, vocalists, and Hazel Gains and

MUSICAL COURIER

Mary Towbin, violinists, gave a fine account of themselves in a well selected program.

GORDON STRING QUARTET

At the Fortnightly Club, on February 8, the Gordon String Quartet gave a program in honor of Elizabeth Sprague Coolidge. Jacques Gordon and his associates played quartets by Mozart and Debussy and a Serenade by Sowerby, dedicated to Mrs. Coolidge.

MENDELSSOHN CLUB CONCERT

As we have often said, critics only express their personal opinions and that their opinions often differ is not a novelty to this paper, which for years ran parallel items under the title What the Jury Thinks. Reviewing the performance of the Mendelssohn Club at Orchestra Hall, February 17, Edward Moore of the Chicago Tribune states that the Club "proved in the course of the performance that it continues to be on the upgrade of choral achievement." Glenn Dillard Gunn, in the other morning paper, Herald and Examiner, said: "Club slumps in standards."

The assisting soloist was Grace Holverscheid, who sang the Pace, Pace Mio Dio as her first offering. Reviewing her performance the Tribune's critic said: "At one time and another the Verdi aria has been heard in a considerably better performance, but Miss Holverscheid sang it well enough to create a warm demand for an encore, which was not granted." Mr. Gunn wrote that "she is youthful soprano, with personality and voice, but not quite enough voice for the dramatic aria, Pace, Pace, from Verdi's La Forza del Destino. The young woman mistakenly believes herself a dramatic soprano. She should content herself with the lyric repertory for a few years and free her voice of its present vibrato."

Now, take your choice!

NEWS NOTES OF THE GUNN SCHOOL

Glenn Dillard Gunn, president of the Gunn School, recently gave lectures before the Friends of Opera and the Junior Friends of Art. On March 2 he will lecture for the Jewish Aid Society, and Rae Bernstein, will play.

On February 27, artist-pupils of Glenn Dillard Gunn, assisted by several members of the vocal department will give a recital in the Fine Arts Recital Hall.

Rae Bernstein, pianist, of the faculty, and artist-pupil of Glenn Dillard Gunn, and Stella Trane, soprano, of the faculty, furnished a forty minute program for the WLS Music Hour at the Sherman Hotel, February 15.

Lee Pattison, of the faculty, has returned from his extensive tour of the Western States, and will teach on through March. At the end of this period, he will leave for Europe to concertize in France, Germany, Holland, etc.

HOWARD WELLS STUDENT ENGAGED

Another student from the class of the well known Howard Wells to be successful in the professional field is George Seberg, who has been engaged as piano teacher at the Upton Conservatory of Music.

COLUMBIA SCHOOL OF MUSIC

The Columbia School of Music announces the establishment of a new branch school at 1633 West Sixty-third Street, under the direction of Eileen Palmer.

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Margaret MacArthur, a former member of the faculty, returns this month as the new head of the Glencoe Branch. Hazel Dent, pianist, also has been added to the faculty, and in addition to her work in the main school will teach at the Oak Park branch.

EDWARD EHRRHARDT PUPIL IN RECITAL

Corinne Freed, pianist, an advanced pupil of Edward V. Ehrrhardt, played with success in recital at Lyon & Healy Hall, February 8, reflecting considerable credit upon her able teacher.

SYMPHONY'S FRIDAY-SATURDAY PROGRAM

There was much in the Chicago Symphony's nineteenth program, February 18 and 19, that held interest and enjoyment. To enumerate there were first performances here of Henry Eichheim's Oriental studies, Burma, with the composer conducting, and of the Prologue of the Nightingale from Walter Braunfels' The Birds and with Harriet Van Emden as soloist. A former Chicagoan, Eichheim and his composition proved doubly welcome here. His Burma reflects a careful study of tunes of the Orient, which he has converted and embellished for the orchestra with the result that it is music that is highly pleasing, unusual and interesting. Eichheim and his number met with the hearty approval of the listeners. Braunfels' prologue, too, proved out of the ordinary, and at the hands of Conductor Stock and his men received a fine performance. Miss Van Emden rendered the solo part of the latter number, besides arias from Handel's Radamisto and Giulio Cesare and Mozart's Non Temer, Amato Bene and Allelujah. All were most effectively set forth and proved excellent vehicles for the display of her uncommonly pleasing voice and fine art. She was well liked by the patrons. The purely orchestral numbers included also the Handel D major overture, Dukas' dance poem, The Peri, and the program closed with a brilliant performance of the Ravel poem, The Waftz.

EIDE NORENA AT ORCHESTRA HALL

Eide Norena, popular lyric coloratura soprano of the Chicago Civic Opera, gave a recital at Orchestra Hall, February 15. The affair being a benefit, no tickets were received at this office, but from well informed sources it is learned that the gifted songstress was much feted and repetitions were numerous.

JEANNETTE COX.

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MUSICAL COURIER

Raoul Querze Makes New York Debut

(Continued from page 25)

Journal wrote: "A voice of beautiful timbre, truly Italian and theatrical." In Geneva, the Journal spoke of "his thunderous upper register, which, undoubtedly, is of great effect in the theater."

Like all European artists, Querzé was then anxious to sing in America, where he had lived for some years, and where in New York he had worked with Enrico Caruso at one time on his roles in Samson and Delilah and La Forza del Destino, Querzé being a fine pianist and versatile operatic coach. The tenor was anxious to make his debut in America, but here, as everyone knows, there are few companies with which one can sing—either the Metropolitan, the Chicago, Gallo's or one of the several civic opera associations. The young tenor was ready to sing, but where? The proverbial red-tape and lack of influence prevented for a time, and then came his chance.

Feodor Chaliapin, the famous Russian basso, who had been touring with his company this season in The Barber of Seville, arrived in New York, where he was scheduled to give three performances at the Mecca Temple. Chaliapin and Querzé happened to be staying at the same hotel, and met by chance in the lobby. Mme. Querzé's brother-in-law in Sweden is a great friend of the Russian artist's and has booked him for numerous engagements in that country whenever he wished to go there. Chaliapin heard the young tenor again and at once offered him an opportunity to sing the opening night of the engagement at the Mecca, which was February 9. Querzé's debut, therefore, was made in



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New York under the auspices of Chaliapin, and the young tenor was cordially received, the Staats-Zeitung calling his voice "a beautiful tenor," and the Corriere d'America saying: "He came to us preceded by fame, and in his delineation of the Count he presented a figure full of life and artistic and noble cast. He mastered well the difficulties of this part and brought forth a voice of most pleasing quality and admirably cultivated and instructed. The serenade of Lindoro was worthily rendered which won him much applause. The debut of Querzé—which placed him in the public light of the metropolis—could not have been happier."

In his portrayal he also revealed a fine sense of comic values, and provoked many laughs in his scene with Chaliapin. He has a definite feeling for the stage and did very well. Mr. Querzé himself, however says the performance was not one of his best. He had been ill for several weeks previous, had not had a single rehearsal and the day before had journeyed to New York from Chicago.

Signor Querzé enjoyed immensely his first appearance before an American audience and hopes he will have many more such appearances in the near future. While naturally his native Italy is very close to his heart—and he may return there to sing shortly—his next love is America, his second home, and he wants to sing a part of every season here. May he do so!

Aside from his role of singer, Raoul Querzé is a charming fellow surprisingly American in his manner and views, and he speaks English fluently. He has a keen sense of humor and enjoys life itself. His present hobby is an Atwater Kent radio, over which he loves to tinker, and he and his wife, Lydia Lindgren, are regular devotees of the theater and movies for relaxation, rather than the opera. Mme. Lindgren is not singing professionally at present, having slowly recovered from a severe nervous break-down, but she will soon resume her work in Europe. Her husband's ambitions and hopes are hers and she is constantly lending encouragement and working on his behalf. She says: "Querzé's success is mine." And after all that is unusual in a family of two singers!

Proschowsky Artist-Pupil in Recital

Frantz Proschowsky's attractive studio at 74 Riverside Drive was the scene of a most interesting musical recital on February 14. The large room was completely filled and from beginning to end the applause was hearty and sincere.

The recitalist was Claribel Elder, soprano, the possessor of a very pleasing voice which she used to excellent advantage.

The quality of her tones was excellent and her phrasing and enunciation were likewise delightful. Her program was varied enough to give display of her talent in numerous ways. Perhaps best of all she sang were the French numbers and her concluding English group, particularly Kriens' I Hear a Lark at Dawning, which she had to repeat. Her other numbers were Handel's Care Selve, Guarneri's Caro, caro el mio bambin, Scarlatti's Gia il sole dal Gange, Ravel's La Flute enchantee, Hahn's Si mes vers avaient des ailes, Faure's Apres un Reve, Vidal's Arietta, Dvorak's Songs My Mother Taught Me, and Chadwick's Before the Dawn.

The assisting artist, Helen Parker, pianist, was also enthusiastically received, delighting the audience with these numbers: May Night and The Sea (Palmgren), Loreley

(Liszt), Chant Polonaise, op. 74, No. 1 (Chopin-Liszt), and Three MacDowell numbers—A. D. 1620, Witches' Dance and Polonaise, op. 46, No. 12. Miss Elder's capable accompanist was Kathryn Kerin.

I SEE THAT

Lee Pattison will hold a piano class this summer in Haslemere, near London, England, and several of his American students will go over to work with him there.

Mischa Levitzki, at his farewell Carnegie Hall recital on March 29, will introduce a set of Keyboard Karikaturen by the young New York composer, Chasini. Dusolina Giannini, on her first California tour next month, will appear in San Francisco, Claremont, Berkeley, Los Angeles, Redlands and San Diego.

Ernest Davis is meeting with great success as leading tenor with the Seattle Civic Opera Company. Doris Niles, dancer, and Gil Valeriano, Spanish tenor, with an assisting company and orchestra, will offer a special Spanish Night program next season.

Eysei Beloussoff, cellist, will appear at the spring festival in Baldwin, Kans. Stefan Sopkin will play the Schelling violin concerto with the People's Symphony Orchestra in Boston, the composer wielding the baton.

Henry F. Seibert has returned from a tour of organ recitals in Florida. Artists who sang at the New York Madrigal Club, won two engagements in consequence.

Amy Ellerman finds this her busiest season, with engagements from all over the Atlantic Coast region.

A silver loving cup was presented John Prindle Scott by the villagers of McDonough, N. Y., marking his leading of the eighth summer season of Community Singing. Willem Durieux, cellist, won many encomiums after his Town Hall recital.

Beatrice Pinkham, who studied with Prof. Riesberg at the New York School of Music and Arts, gave her second New York recital in Town Hall, February 17.

Clarence Dickinson has concluded his series of lecture-recitals at Union Theological Seminary.

Semion Tomars announces the incorporation of The National Opera Guild, Inc., planning to give opera in English by American singers.

Irene Peckham, fourteen-year-old pianist, prize-winning pupil of Carl M. Roeder, gave a recital at The Barrington School last week.

Bela Bartok's latest works reveal a new style. Deems Taylor's opera was loudly acclaimed at its world premiere at the Metropolitan.

The Foys have written a new song. Jazz bands are holding rival positions in Europe. Alma Peterson is to tour the Pacific Coast.

Henry Hadley completely won the critics of Cincinnati. Grandjany and Rosemary Cameron were the artists at the Edison birthday celebration.

Alfredo San Malo is to make his American debut.

Harold Samuel is to give a "farewell" recital. New Sight Singing Classes are forming in Brooklyn. Lee Luboshutz is to appear in the Wolfsohn series of concerts.

Charles Wakefield Cadman is teaching in Portland. Mildred Largie, Canadian pianist, is to make her debut. Ruth Davies has moved to her new studio. Aaron Copland's concerto for piano and orchestra is found interesting by our Boston correspondent.

Proschowsky Artist-Pupil Enjoyed

Margaret O'Bryan, artist-pupil of Frantz Proschowsky, rendered a program of songs with orchestra accompaniment at the Prince George Hotel, New York, on February 6. Miss O'Bryan was enthusiastically received by the large audience attending these Sunday evening concerts.

Callaway-John Returns

Jencie Callaway-John returned recently from Italy where she has been living for several years. Prior to her departure, she made her debut in opera—and a very successful one,—as Madame Butterfly at Como.

Franko Collection for Philharmonic

Clarence Mackey has purchased Nahan Franko's collection of the autographs and manuscripts of famous musicians, and has donated it to the archives of the New York Philharmonic Society. The material will be known as the Franko Collection.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

MORE ABOUT CAROLS.

Some little while ago an inquiry about carols was answered in this column and an opinion of the manner in which carols were sung in England expressed. That this unfavorable opinion was justified is proved by an article taken from the Daily Mirror, of London, just received. The article is headed "Warnings For The Christmas Caroler. Will He Kindly Learn How To Sing." The English people are not, as a rule, apt to criticize or discourage any of their traditions, quite bitterly resenting any slight cast by unappreciative foreigners, so it is quite refreshing to read what a trial the carollers have become to Londoners at least, however much the provinces continue to encourage them. The article goes on to ask, "Will he never realize he is an anachronism?" in answer to which the fear is expressed that the nuisance is becoming worse rather than better, for "with each year, the caroller becomes less vocal in the musical sense and greater in power and number. The Christmas season seems to have extended, according to the carollers, from some time in November until about the middle of January." The writer, who signs himself "A Lover of Music," says: "it is a far greater tax upon the patience of mankind to listen to bad singing than to look at bad painting," an opinion to which we can give hearty assent.

HOW FAR BACK?

L. D.—The history of musicians goes back to the Bible, instrumentalists on organ, harp, etc., being mentioned, notably in the Old Testament. In the Christian era, one of the earliest to be mentioned is Saint Cecilia, of whose life many details are given. She was a Christian martyr who died for her faith, at Rome, A. D. 230. In the Life of St. Cecilia you will find details of her marriage, her life and death given with a particularity that seems wonderful considering the centuries that have elapsed since she lived. You will find the Public Library of New York has a department devoted to music, where much information can be obtained.

Samuel Diamond and Gertrude Lyons

Samuel Diamond, pianist, and Gertrude E. Lyons, soprano, both blind pupils of Gustave L. Becker and Marie Van Gelder, respectively, together gave a joint recital in Guild Hall, February 12, which drew an audience of good



SAMUEL DIAMOND

size. They were assisted by their teachers, and showed what natural gifts, coupled with skilled direction, can accomplish. Young Diamond played the Bach-Tausig Toccata and Fugue (Bach) with breadth, vigor, clear and well balanced tones; his playing of the Waldstein sonata was poetic, with appreciation of the intellectual side also. Later he gave works by Greig, Debussy, Scott and Liszt.

Miss Lyons' pretty voice and comely personality left pleasant memories; she sang coloratura works (Shadow Song, Una Voce Poco Fa) with considerable facility, with a good trill and musical feeling; one of her encores was Schubert's Hark, Hark the Lark, and she also sang songs by Scott, Veracini and others, to Mme. Van Gelder's accompaniment.

During an intermission Prof. Martin read his poem in honor of Lincoln's Birthday. He Lives, the music composed by Mr. Becker, which was later sung by Mme. Van Gelder, Mr. Becker accompanying. A famous portrait of Lincoln stood on an easel, prominently displayed on the stage.

Cortot Enthusiastic Over Woodhouse Pupils

The method of teaching piano employed by George Woodhouse, English piano pedagogue, has proved so interesting to Alfred Cortot, celebrated French pianist, that he has become official examiner of the Woodhouse School. The first of these examinations has already taken place and Cortot expressed genuine enthusiasm for the excellent work of the pupils of the school, some of whom have already arrived at the artist stage.

There will be no summer school in Glion this year as anticipated, as Woodhouse has been teaching for the last few years at the expense of his literary work. He has material for several small books that promise to be very interesting and valuable additions to musical literature, and in order to devote himself to this work he has taken a house in the vicinity of London, where he will write and rest in preparation for his winter work. During the summer he will give only a very limited number of lessons in his London studio by special appointment.

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MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash.	BEULAH CROWELL, 201 Wellington Bldg., St. Louis, Mo. Teachers classes: St. Louis—March, July, Aug.—Chicago: June, July.	MRS. KATE DELL MARSHALL, 61 North 16th Street, Portland, Ore.
KATHERINE M. ARNOLD, 93 Madison St., Tiffin, Ohio. New York City, 244 W. 72nd St.	ADDIE C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Savannah, Ga., March 15.	MRS. WESLEY PORTER MASON, 1927 Classes, April—Chicago, Ill., 1934 Prospect Ave.; June—Dallas, Tex., College of Music and Arts, Tex., 4409 Gaston Ave.
ALLIE E. BARGUS, 1000 College Ave., Ft. Worth, Texas.	BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.	ROBIN OGDEN, Box 544, Waterbury, Conn., Feb. 1, March 15.
ELIZETTE REED BARLOW, corner Central Ave. and First St., Winter Haven, Fla., Tampa, June; Asheville, N. C., July.	IDA GARDNER, 17 East 8th Street, Tulsa, Okla.	MRS. LAUD GERMAN PHIPPEN, 1838 Holly St., Dallas, Tex. Classes held Dallas and Oklahoma.
CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.	GLADYS MARSALIS GLENN, 1805 Tyler Street, Amarillo, Tex.; June 10, Amarillo; July 15, Albuquerque, N. M.	ELLIE IRVING PRINCE, 4106 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.
GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.	HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio; Dallas, Tex., June.	VIRGINIA RYAN, 1070 Madison Avenue, New York City.
MRS. JEAN WARREN CARRICK, 160 East 88th St., Portland, Ore.	FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich. Jan. 15, 1927.	ISOBEL M. TONE, 626 S. Catalina St., Los Angeles.
DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.	INFORMATION AND BOOKLET UPON REQUEST	MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

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Chicago Daily Journal (Eugene Stinson):

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Chicago Herald Examiner (Glenn Dillard Gunn):

"A splendid performance of the Beethoven violin concerto by Joseph Szigeti whose fine, impersonal art fitted its disciplined imagination, and its restrained yet profound feeling."

Chicago American (Herman Devries):

"Szigeti again won enthusiastic and demonstrative appreciation with a profoundly conceived reading of the concerto."

Chicago Evening Post (Karleton Hackett):

"A great violinist, one with a beautiful tone, capable of wide variety of shading and fine sense of rhythm. The nobility of thought was the vitalizing principle of his playing. The playing of a man with heart and brains."

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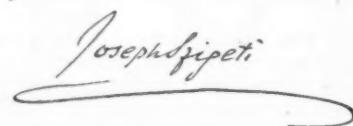
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PITTSBURGH, PA.

PITTSBURGH, PA.—Reorganization of the Pittsburgh Symphony Society, under the sponsorship of an executive board of prominent citizens and with the pledged support of a group sufficiently large to assure the existence of the society, has been announced. Rehearsals have begun for two concerts to be given during the present season. Members of the executive board include George E. Benson, treasurer; John F. Casey, Mrs. Harvey Childs, Mrs. Ambrose N. Diehl, William Frew, Mrs. William Maclay Hall, Albert M. Hanauer, Charles Heinroth, Wilmer Jacoby, Albert C. Lehman, Mrs. Lawrence Litchfield, Mrs. Edmund W. Mudge, Mrs. Enoch Rauh, Richard S. Rauh, Max Rothschild and Edwards A. Woods. Officials of the former organization, which was composed of ninety Pittsburgh musicians, have been formed into an orchestra committee, members of which are Edward Specter, Joseph E. Scheucker, Max E. Seifert, August H. Fisher, Elias Breeskin, George Curry, John N. Bandi, Israel Weinstein and Homer Ochsenshirt. The new organization assures the city of its own orchestra, entirely composed of local musicians, a lack that has not been filled since the disbanding of the old Pittsburgh Orchestra more than twenty years ago.

The society was formed about thirteen months ago by a group of musicians and liberal subscriptions were obtained for its support. They gave their time to the society without remuneration and cancelled professional engagements, as well as subscribing their own funds, to give the city its own orchestra. Last May 2 the orchestra gave its initial performance in Syria Mosque. The new organization, however, will take financial affairs out of the hands of the orchestra itself and, after a campaign of several months, has placed the society upon a firm basis. Headquarters have been opened in the Bakewell Building from which the executive board will direct the business matters pertaining to the organization. Two concerts will be held this season, the first early in March, at which an internationally known guest conductor and an equally famous soloist are promised, and the second in April, with another guest conductor and soloist. Rehearsals will be under the direction of Elias Breeskin, associate conductor and concertmaster.

An advisory committee of Pittsburgh musicians, composers, instructors and writers on musical topics is being organized to assist the executive and orchestra committees. In the present orchestra there are nine members of the old Pittsburgh orchestra of twenty years ago, who served under the batons of Frederick Archer, Victor Herbert and Emil Paur; and eight former members of the Pittsburgh Festival Orchestra under the late Carl Bernthal. Many pledges of support were received for the invitation concert last year, in the form of applications for associate memberships. Interest in the society was shown by 429 applicants who have paid \$5,380. The executive committee, in announcing the re-organization, asked the support of the people in giving to Pittsburgh a musical organization that would remove dependency upon outside orchestras for symphony productions. A city-wide canvass, insuring a complete series of concerts in 1927-28, will be held later it was stated, and practical arrangements will be made permanent. B.McM.

Alfredo San Malo to Make American Debut

One of the interesting events of the musical season is the forthcoming American debut of Alfredo San Malo. European violinist, at Carnegie Hall, New York, on February 25. "He sings with his violin," is a proverbial phrase in South America for San Malo, who, still in his twenties, has won



ALFREDO SAN MALO

the highest honors of Paris and Berlin during recent European tours.

The town of St. Malo in France was named after one of his ancestors, who, during the Huguenot persecutions, fled to Holland. A group of the refugees, summoning all their courage, set out for the new and romantic land of South America. Alfredo San Malo is a direct descendant of this pioneer group. Both parents were violinists. His father was a South American of French-Dutch descent; his mother was Spanish. Under the circumstances it is difficult to say whether he should be known as Spanish, French, Dutch or South American. But it may be said with all certainty that in his playing there is all the fire and warmth of the Latin temperament.

San Malo began his violin studies at the age of five. He was educated mainly in France and Germany, winning the coveted Premier Prix of the Paris Conservatoire after three years of musical studies there, at the age of seventeen. During the past ten years he has played in every important Continental city. He comes to America now as a finished artist, who has been ranked by European critics with the world's greatest violin masters.

Ethel Pfeifer in Recital

The recital given by Ethel Pfeifer, assistant teacher at the Zerffi Studios, had been awaited with much interest on account of the excellent reports which had been received regarding her singing on a recent tour. The expectations of her hearers were in every way justified, the audience fre-

quently manifesting its appreciation with enthusiastic applause. Her program was an ambitious one, but she was easily able to meet its every demand.

Miss Pfeifer's voice is a soprano of great charm and tonal beauty and her musically singing afforded keen pleasure. With ample volume for the dramatic passages, phrases of more lyrical character were sung with an uncommon ease and freedom. More will be heard of this young singer who, with her vocal gifts, graceful and attractive personality, will travel far in the field of her chosen career. Mrs. Zerffi assisted at the piano, playing accompaniments well balanced in their tonal quality and adding much to the artistic success of the occasion.

Edwin Hughes Wins Albany

Edwin Hughes' recital appearance in Albany on January 6, before the History and Art Society, was greeted by a capacity audience which gave him an enthusiastic reception. The Times-Union said: "The American pianist, Edwin Hughes, gave a highly interesting and thoroughly enjoyable recital last night, and delighted a large audience with his masterly interpretations. It was a real pleasure to welcome this sterling artist to Albany for he ranks high, both as a creative and interpretive musician. Mr. Hughes is a finely equipped musician, for he not only has complete command of the keyboard, but he produces a warm rich tone, and his interpretations have a rare emotional quality. The first group closed with the immortal Sonata Appassionata of Beethoven given with rare distinction. As an interpreter of Chopin, Hughes is eminently satisfactory. . . . He brought out the many beauties of the compositions and at the conclusion of this highly interesting group, he was enthusiastically applauded. The final group offered the rarely performed Prelude in A minor by Claude Debussy which was rich in its kaleidoscopic tone coloring. A little tango The Dancer in the Patio, by Charles Repper, was one of the most enticing numbers on this unusually interesting program."

Lynnwood Farnam Gives Organ Recital

The second of the series of Bach programs given on successive Monday evenings by Lynnwood Farnam, at the Church of the Holy Communion, February 14, again found the church completely filled. As before, the singers' seats in the choir were likewise filled—sufficient testimony to the widely expanded reputation of this renowned organist. Utmost attention was given to the contrasting program; one noted the prevailing key of G, with its relative minor, and the programmed Fantasia, the Trio-Sonata and the great G minor Prelude and Fugue. In any but the Episcopal Church such playing would have been punctuated by resounding applause; here, however, the rapt attention and subdued murmurs of appreciation expressed the feeling of the auditors.

The February 28 program contains the Fantasia in C minor (five voices); the Prelude and Fugue, D major; the big "Saint Anne" Fugue, and thirteen choral preludes.

Alberto Jonás' Teachers' Course

The eminent piano virtuoso and pedagogue, Alberto Jonás announces a special Teachers' Course to be given in New York City from June 21 to July 20. All that should be known to the modern and competent piano teacher is carefully explained and illustrated at the piano by Mr. Jonás, and the course is devised in such manner that every member of this class keeps a complete record of everything expounded and illustrated. Printed certificates are issued at the end of the course.

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SALT LAKE CITY, UTAH

SALT LAKE CITY, UTAH.—Musicians and music lovers of Salt Lake may form an organization for the promotion of the general cause of music here as a result of the recent visit of Herbert Witherspoon, president of the Chicago Musical College. A large number of local musicians who were interviewed all expressed their agreement with Mr. Witherspoon on the need of an established code of teaching ethics and greater emphasis on music in general education. While in this city Mr. Witherspoon was entertained at a luncheon at the Hotel Utah, which was arranged by a committee consisting of Prof. Thomas Giles, head of the University of Utah music department; Lucy Gates Bowen, and Prof. Franklin Madsen of the B. Y. U. music department. This was Mr. Witherspoon's first visit to Salt Lake since he sang here in oratorio twenty years ago. Lucy Gates Bowen, Franklin Madsen, and Florence Jepperson Madsen, local artists, were former pupils of Mr. Witherspoon.

Ossip Gabrilowitsch, pianist, who appeared in concert here recently, charmed the large audience with his true artistry. Gabrilowitsch appeared under the auspices of the Musical Arts Society.

The program rendered in this city by Yosie Fujiwara, a Japanese tenor, who came to this city under the auspices of the McCune School of Music and Art, was greatly enjoyed by many music lovers. Mable Borg Jenkins of this city accompanied him.

John W. Summerhays, and his sister, Florence, entertained in a pleasing manner at the Paramount Empress Theater in connection with the feature picture being run. They offered several popular operatic numbers and were enthusiastically received.

A special course in piano teachers' methods and materials has been started at the McCune School of Music and Art by Director Tracy Y. Cannon and C. W. Reid. This course will be for the purpose of instructing beginning teachers in the method of teaching and materials to be used for both private and class instruction.

Director Cannon and Edward P. Kimball, also of the McCune School faculty, have just completed editing the revised edition of the L. D. S. Hymns, after having spent several years in preparation.

An interesting piano recital was given at the McCune School of Music and Art by Sarah Castle and Marie Strike, pupils of Edward P. Kimball.

Emma Lucy Gates Bowen, soprano, left for Seattle where she will take part in a series of operas to be given by the Civic Opera Company there. V. B.

Magendanz Appears in Five-fold Capacity

The Utica Maennerchor, Johannes Magendanz, conductor, gave a successful recital recently with Joyce Bannerman and Mr. Magendanz as soloists. In commenting on the program the Utica Daily Press stated: "Miss Bannerman has a strong soprano voice, thoroughly controlled, and sang in a dramatic manner. She found favor with the audience from the start and was heard with pleasure. Miss Bannerman is a conscientious singer and without affectation; she has a pleasing personality." The young soprano was heard in songs in German by Schubert, Schumann and Strauss and also in some English songs. According to the Press critic Mr. Magendanz's playing was the high spot of the concert and it was enjoyed as a rare treat. He played the Beethoven sonata in E flat, op. 27. "His technic," said that critic, "was faultless and his tone wonderful. He was in love with the subject and played with brilliance and expression that were the perfection of art. He was called out three times by the most enthusiastic applause. Later he played a bar-Carolle of his own, which is a fine composition and the D major polonaise by Moszkowski. The latter selection is a difficult one, but it was played with a skill that is remarkable."

The singing of the Maennerchor aroused enthusiasm, and under the leadership of Mr. Magendanz the various selections were sung with a variety of expression, with a sonority of sound and artistic taste rarely accomplished heretofore by that society. The concert was particularly interesting inasmuch as Mr. Magendanz appeared on the program in a five-fold capacity—as conductor, pianist, accompanist to Miss Bannerman, as composer and as lecturer, speaking on Beethoven.

Estelle Liebling Studio Notes

From the studio of Estelle Liebling have been issued the following notes regarding her artist-students: Queenie Smith is the star of the new musical comedy, *Judy*, which opened at the Royale Theater, February 7; Augusta Lenska, of the Chicago Civic Opera, sang the role of Azucena in the performance of *Trovatore*, which was broadcast by the Chicago Opera; Anne Yaoo, who was for two seasons with the Atlanta Municipal Summer Opera Company, has been engaged as leading contralto for the St. Louis Summer Opera Company; The Estelle Liebling Singing Girls, a double sextet, has been engaged by John Murray Anderson to tour the Publix theaters for seventeen weeks, beginning at the Paramount Theater, New York, April 2; Jessie Slatis, dramatic soprano, will sing at the recital of Beniamino Gigli at the Century Theater, February 27; Ann Mack, lyric soprano, sang in Kingston, N. Y., on February 9.

Samuel in "Farewell" Bach Recital

Saturday afternoon, April 2, in Town Hall, New York, Harold Samuel will give a "farewell" Bach recital. The public is requested to send to Richard Copley, 10 East Forty-third Street, New York, suggestions for the make up of the program. Despite the fact that Mr. Samuel during his Bach Festival Week played more than sixty different selections by that composer, he received so many requests for special numbers, which could not be given consideration, that he now hopes that his friends will repeat their requests for the next concert. It is said that Mr. Samuel has nearly two hundred compositions by Bach in his repertory, in addition to a vast storehouse of material by the other old and modern composers of piano literature.

Louise Loring at Rubinstein Club Recital

The Rubinstein Club, Mrs. William Rogers Chapman, president, gave its annual recital and dance on February 15, before a large gathering of members and friends; the ballroom of the Waldorf-Astoria Hotel was filled. A song recital was given by Louise Loring, dramatic soprano of the

MUSICAL COURIER

Chicago Opera, assisted by Margaret Nikolic, pianist. A program of arias and groups of songs, some in costume, was rendered by Miss Loring, who was repeatedly encored; she achieved real success. Mme. Nikolic played several brilliant piano numbers. At the close a reception was held in the foyer, with a special dance program arranged by Mrs. Braxmar-Bradbrook and Wendell Lewis, chairmen. The March 12 recital will be given in the Astor Gallery, afternoon, by the Criterion Male Quartet, assisted by Gertrude Calla, soprano.

Curtiss Grove "a Rare Singer"

Curtiss Grove, baritone, recently gave his second song recital of the season at Aeolian Hall, at which time his program was made up of German lieder, by Beethoven, Mozart, Schumann, Brahms, Schubert and Herman Durra. In com-



CURTISS GROVE

menting on the recital the critic of the Sun declared that "a good natural voice and an evident appreciation of the best things in the art of song are gifts in his favor." After stating that his voice has a pleasing timbre, the Times critic noted that "The artist won the esteem of his audience by his earnestness and sincerity." According to the World, "Curtiss Grove, baritone, known to a number here as an excellent singer of lieder gave another of his intimes at Aeolian Hall. Mr. Grove seems one of those rare singers who, aware of his medium, does not exhaust his voice with useless vehicles. All of his songs last night were admirable selections, delivered with fine regard for their mood and cadence."

Los Angeles Boy Wins Steinway Scholarship

Following the scholarship trials, which drew applicants from all parts of the country, the Master Institute of United Arts, New York, announces the award of the Frederick Steinway Scholarship to Louis Kantorovsky, formerly of Los Angeles. The winner will pursue his work under Maurice Lichtmann, vice-president of the Institute. After studying with several teachers in his native city, Mr. Kantorovsky, who is twenty-two, came to New York and continued his work. In addition to his interest in music, he has written several articles to be published by Young Israel.

The Frederick Steinway Scholarship was donated by the head of the famous piano house for study at the Master Institute of United Arts. The scholarship, which now has been awarded for the first time, will be given annually.

Fucito Pupil to Tour with Martinelli

One of Salvatore Fucito's pupils, Elvira Cavalieri, possessor of a beautiful rich soprano voice, will tour in concert during March and April with Giovanni Martinelli as his assistant artist.

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MUSICAL COURIER

A Chat with Bilotti

"What is your nationality, Mr. Bilotti?" asked the interviewer.

"Of what interest is my nationality to anybody?" replied the smiling pianist. "But if you insist, I will tell you. I am an American. I was born in New York. My Italian name? That is simple enough. My father originally came from Italy. I have known New York all the way from the Battery to the Bronx, as well as Brooklyn. Those three B's are as much my own as Bülow's selection of Bach, Beethoven, Brahms."

"You cannot avoid references to music," ventured the interviewer.

"Why should I? I was little more than seven when I gave my first piano recital. I must have begun at least by the time I was five. Is it any wonder therefore that music is my natural means of expression?"

"But you are as familiar with the Italian language as with English, so I am told."

"Yes; that is true. But I did not learn it in New York. My father sent me to Naples to study with A. Longo. He thought that Italy was the center of art and music in general. Fortunately, Longo was an excellent teacher. I have nothing but gratitude for him and the care he took of me. A little later, however, another pianist with an Italian name attracted my attention. I refer to Busoni, with whom I had the rare privilege of studying during four years. Nobody but a born fool could fail to be benefited by Busoni. The masterly technic, brilliant tone, grand manner, interpretative ability of Busoni are matters of musical history. If I do not become a great pianist the fault will not be Busoni's."

"But you are considered a great pianist already."

"By whom? Certainly not by myself. I am working hard and hoping for the future. But you can hardly believe that at my present age of twenty-three I have reached the limit of my powers. Give me at least another ten years. Why, look at de Pachmann! What a marvel he is! He was over seventy when I studied with him."

"With de Pachmann?"

"Yes. I was a most diligent pupil of his for two-and-a-half years. There's the great master of beautiful tone. He knows how to change the wire of a piano tone to velvet."

"Did you learn his secret?"

"Nobody ever found out exactly the secret of his tone,—at least I have never heard a pianist who sounds like him."

"You have played in America, I believe?"

"Yes, I had a short tour in the United States a few months ago. It was really only a visit to New York, mostly on business, but I played three times at the Metropolitan Opera House, three times in Town Hall, twice in Carnegie Hall, and once in Aeolian Hall. In London I gave two recitals in Aeolian Hall and played once in Queen's Hall."

"But you make Paris your headquarters?"

"Oh, I suppose so. When I am not anywhere else I am in Paris,—if that is what you mean. I have played in Italy many times. I gave a few recitals in Germany last season as well as three recitals in Paris in Salle Gaveau and one in the Salle des Agriculteurs. I am sorry I cannot invite you to lunch or have a longer visit, but I must take the train in a couple of hours for the Riviera. I have a few recitals along the Mediterranean coast. Believe me, that's the part of the world to live in for beauty and climate. But, of course, we concert artists must go where the great cities are if we wish to play before the public. Good-bye for the present."

Boston Critics Laud Niemack

"Ilse Niemack showed all the required technical resources," said the Christian Science Monitor following a recent appearance by the young violinist in Boston, Mass. "Her bow skipped and jumped and flew about; it sang or sputtered as need arose. It was quick-paced or slow in turn. Her legato was effective, and her tones resonant. A group of Miss Niemack's own compositions had been announced—on the Drava, Scherzo, Barcarolle. They proved to be written in a melodic vein and showed a clear sense of form. Balance and contrast, the artistic necessities of all music, large or small, were present in all needed measure. No startling originality flowed through the little pieces, but they were satisfactory recital music. As the product of a young musician they show decided ability, and a mastery of form which is far more promising than any straining after wildly unusual harmonic effects could be." Equally enthusiastic was Warren Storey Smith in his review of Miss Niemack's appearance, stating in the Boston Post: "A promising talent both for violin playing and for composition was disclosed in Miss Niemack's share of the recital. Already she plays musically and with distinct charm. And the three pieces of her own that figured on the program were so graceful, so fluent and of such neat and careful workmanship that Miss Niemack, who to all appearance is still quite young, may well plume herself upon her accomplishment."

Rival Jazz Bands in Europe

Letters and cable advices from Europe report an increasing interest in the songs and the musicianship of the Fisk University Singers of Nashville, Tenn. They are rivaling in popularity the jazz bands which have become so large an item in American exports to the Old World. Leaving New York last November to fulfill a special contract of twenty concerts in Spain; where they made an enthusiastic convert of the Queen, the Fisk Jubilee Singers are now on their first tour of Italy. Mussolini, while warmly praising the Spirituals on their program, expressed his preference for My Old Kentucky Home.

While on their Spanish tour they were asked to make a special side-trip to Morocco and were recalled to Madrid for a second appearance. In the interval between the Spanish and Italian tours they twice sang to capacity audiences in the Salle Gaveau in Paris and were given an ovation at their premier appearance in Brussels. These successes in the Latin countries have earned them offers from Spanish and French impresarios for a special tour of South America, but Walter K. Varney, their manager, has not yet made a decision.

The present group of Fisk Jubilee Singers consists of five men and a woman, all graduates of Fisk University which introduced the negro folk songs to the musical world in 1871.

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WASHINGTON, D. C.

WASHINGTON, D. C.—Musically speaking the month of January proved to be the busiest one for Washington in a good many years. The attractions were exceedingly numerous, of high caliber and brought large audiences despite the holiday season. The chief item of the month was the *Bal Boheme* presented under the auspices of the Arts Club at the Willard Hotel. There were probably 1,800 in attendance at this costume affair. There were many novelty stunts offered by the committees of the club and the usual prizes given for the various types of costumes.

The four concerts given under the management of T. Arthur Smith included the Philharmonic Orchestra, the Philadelphia Orchestra, Frieda Hempel and the Minneapolis Symphony Orchestra. The New York organization under Mengelberg gave a Wagner-Beethoven program to a crowded house. The Hempel concert was extremely well attended and the audience demanded a large number of extras. A very select gathering greeted the Minneapolis musicians under Verbruggen. Fritz Reiner was the second guest conductor to be heard during the early part of the year, coming at the head of the Philadelphia Orchestra. The always large audience gave him full evidence of their appreciation.

Mrs. Lawrence Townsend's morning musicales included recitals by Paul Kochanski and Nikolai Orloff, Lucrezia Bori and Guiomar Novaes, Rosa Ponselle and Alberto Salvi, and Edward Johnson with Ruth Breton. All of them were given to practically capacity houses.

Under the management of Mrs. Wilson-Greene the Boston Symphony Orchestra was heard by an audience that completely filled Poli's Theater. The enthusiasm was tremendous and Mr. Koussevitsky was recalled many times. The last recital by the New York Symphony Orchestra brought Otto Klempener as the guest director. The program was interesting and the applause satisfying.

The final pair of concerts given by the Lenox String Quartet at the Library of Congress brought forth well chosen programs and refreshing assisting artists. Helen Corbin Heinl, pianist, played the Bach Sonata in G major with Emmeran Stoerber, cellist. Otto Stahl, violist, assisted in the rendition of the Mozart Quintet in G minor (K 516). Harold Bauer was also heard at the same auditorium in a fascinating program of clavier music of the sixteenth, seventeenth, and eighteenth centuries. The Curtis Quartet visited the Library and was received with the same enthusiasm that marked its debut here a year ago. One evening at the Library was devoted to a program of orchestral music of the eighteenth century given by Georges Barrere and his Little Symphony.

The initial appearance of Marion Talley at Poli's Theater under Mrs. Greene's management brought an extraordinary crowd to the theater's doors, a large portion of which was turned away. Also under Mrs. Greene's management appeared Dusolina Giannini at the Memorial Continental Hall in one of the most charming musicales of the season. Mrs. Greene likewise brought Sigrid Ongelin back to the city for her second appearance. The impression created by the magnificent contralto last season was enhanced on this occasion by her excellent work. A very delightful evening of music at the Memorial Continental Hall was furnished by the English Singers, assisted by Ossip Gabrilowitsch.

The Washington Opera Company in the first part of the season presented Puccini's *La Boheme* with Ulysses Lippans, Margery Maxwell, Rosa Low, Sigurd Nilsson, Ivan Ivantsoff, George Chehanovsky and Ivan Steschenko making up the cast. The orchestra was under the direction of Georges Georgesco, Rumanian conductor. The audience was of excellent dimensions and gave hearty approbation to all in the cast, as well as to the leader.

A performance of *Madame Butterfly* was given during the early part of the year with Thalia Sabaniva, Grace Yeager, Paul Althouse, Fred Patton, Dudley Marwick and Nina Norman assuming the various roles. The orchestra was under the leadership of Jacques Samossoud. The chorus and minor parts were taken care of by students of the Estelle Wentworth-Albert Parr Studios who showed the excellent training given them by their capable instructors. The performance was a benefit for the Greek Refugee Children and was under the patronage of the Greek Minister.

Mischa Levitzki appeared at the Jewish Community Center playing a familiar program of piano music with the astounding brilliance of which he is always capable. The capacity gathering was furiously enthusiastic.

Of the programs given by the Friday Morning Music Club recently, one especially stood out, that containing the name of Flora McGill Keefer, mezzo. Mrs. Keefer seems to sing better at each hearing and on this occasion there was no reason to assign her contrarywise. Her program included old Italian, various arias and later day songs, all perfectly handled and to the evident satisfaction of her listeners. Mrs. Keefer was happily assisted by Lucy Brickenstein at the piano.

T. F. G.

Allentown Pays Homage to Louise Lerch

"Allentown paid deserved honor to Louise Lerch with a greeting at the Lyric Theater last night from an audience that outnumbered and outshone anything ever bestowed upon an artist here, and one that fully appreciated the fact that one of its girls attained a high position in the musical world," said the Allentown Chronicle and News and Evening Item in commenting on the recital given by the soprano in Allentown on January 25. "It was a brilliant and representative audience," continued that paper, "and one filled with enthusiasm that gathered to pay homage to an Allentown girl who only a few years ago was singing in high school and church choirs and later in church choirs in Philadelphia and Pittsburgh, and then suddenly broke into the musical firmament by becoming a member of the Metropolitan Opera Company, New York City, the greatest home for grand opera in the world."

Brailowsky Plays in Milwaukee

Alexander Brailowsky, pianist, played on February 11 in Milwaukee, before a large and attentive audience. He offered works by Beethoven, Debussy, Chopin and Wagner-Liszt, these latter pieces being the Spinning Song from the Flying Dutchman and the Tannhäuser Overture which is an incomparable tour de force and was magnificently done by this heroic young Pole. The program aroused great enthusiasm and Mr. Brailowsky had to give encores.

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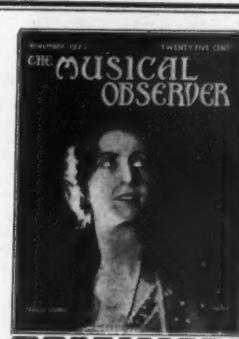
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BIRMINGHAM, ALA.

BIRMINGHAM, ALA.—Richard Crooks, tenor, was presented in concert at Phillips Auditorium, he being the third artist in the Birmingham Music Study Club's artist series (Emma McCarthy, president and Mrs. E. G. Chandler, chairman of the artist series). Mr. Crooks, who is a favorite in Birmingham, was greeted with prolonged applause as he stepped from the wings, and many encores and recalls were demanded during his program. He sang with his usual fine interpretations, technic and lovely tone quality. His clear enunciation was the subject of much favorable comment.

An Alabama chapter of the Guild of American Organists has been organized, with this city as headquarters. Dr. Colin B. Richmond, director of music at Alabama College, Montevallo, has been made dean of the chapter. Dr. Frank L. Sealy, organist, of New York and Warden of the Guild, visited Birmingham and was a guest at luncheon of the newly organized Alabama chapter. About twenty members have been enrolled.

The Junior Music Study Club, Florette Cohn, president, held a meeting featuring MacDowell compositions, with a talk by Martha Hagan on the Children's Crusade for the MacDowell Colony fund. Those participating were Martha Hagan, Anne Murphy, Everette Elliot, Dorothy McGriffe, Mary Ellen Saunders and Edmonia Henley.

The T. C. I. Male Chorus, Stephen Allsop, director, appeared in concert at the Municipal Auditorium under the auspices of the Birmingham Park and Recreation Board, W. DeSole Neal, secretary. This splendid organization of male voices gave an excellent program, featured by special scenery before the largest audience of the season. There were solo and quartet numbers.

The Music Study Club presented a Beethoven Centenary program in Cable Hall, with Mrs. Charles J. Sharp as leader. Mrs. Sharp is a gifted and delightful speaker, and in her address she paid tribute to the illustrious musician of the past century. The musical program for the occasion consisted of the A minor sonata, excellently rendered by Marion McCray at the piano, and C. R. Klenk, violinist; two songs, Adelaide and The Kiss, sung by Lewis Pendleton, baritone, with J. Fletcher Gray as accompanist; and the Pastoral Sonata, charmingly played by Mrs. Paul Earle.

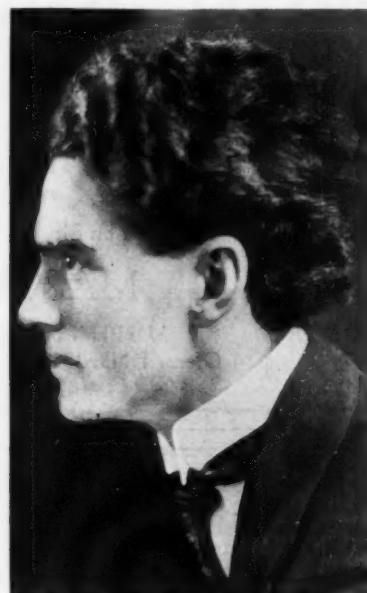
The Woodlawn Music Club, Mrs. Newton Sharp, president, presented in concert the male quartet. The Woodlawn Singers, with Newton Sharp, violinist, and Mrs. Sharp as accompanist. The personnel of the quartet includes J. P. Denton (director), tenor; J. E. Kelso, tenor; S. G. Johnson, baritone, and G. E. Broyles, bass.

George A Miller, collector of southern folk songs, gave a lecture-recital before the Allied Arts Club, using original material gathered from the negroes on his own plantation in South Carolina. The program was enjoyed by an enthusiastic audience, and proved to be a unique yet thoroughly artistic event. Mr. Miller is a brother of the late Reed Miller, tenor, of Birmingham and New York.

The Wesley Bible Class of the First Methodist Church gave a musicale under the direction of Daisy Rowley, which included chorus of eighteen women, Mrs. W. T. Ward, leader, and an orchestra of twelve men, Donald Carver, conductor. The program concluded with a musical act, entitled In a Spanish Garden, written by Miss Rowley, with Mrs. W. T. Ward, Edith Simms, Nell Esslinger, Harry Armstrong, Steven Kimbrough and Reginald Thomas taking the character parts. A. G.

Gordon Campbell in Demand

Gordon Campbell was accompanist for Elsa Alsen, dramatic soprano of the Chicago Civic Opera, at the gala concert given at Orchestra Hall, Chicago, January 18. At the same concert Mr. Campbell and Ruth Breytspraak gave



GORDON CAMPBELL

a performance of the Grieg C minor sonata for piano and violin. On January 6, Mr. Campbell and Miss Breytspraak performed the Cesar Franck sonata before the Alliance Francaise. On January 7, Mr. Campbell was soloist for the Edgewater Drama Club.

Herman Devries, Chicago music critic, commented as follows on a recent appearance at an Orchestra Hall concert: "Gordon Campbell played accompaniments that were orchestral in power, nuance and timbre for the sonata; and tamed to finesse and sympathy for the smaller pieces and the Lieder. Easily one of the best accompanists in the city!"

Among some of the recent Campbell student activities are the following: Helen Mueller, contralto, soloist in a fine performance of the Messiah given in Morgan Park, on December 29; Alma King, contralto, in recital before the

February 24, 1927

Amateur Musical Clubs of Bloomington and Peoria; Evelyn Mayes, pianist, and Mrs. Harry Admire, soprano, in recital in Peoria on January 21, when Miss Mayes, with Mr. Campbell playing orchestral parts at second piano, presented the MacDowell D minor concerto.

Edouard Molitore, tenor, artist-pupil of Gordon Campbell, who last summer was a leading tenor of the St. Louis Opera Company and who, it will be remembered, created a real sensation with the De Feo Opera Company throughout Canada last season, passed through Chicago recently en route to the West, where he will do concertizing. As is always his wont, Mr. Molitore had as many hours' work with his teacher as could be arranged for during the few days he could spend in Chicago. Mr. Campbell is justly proud of this splendid young artist who has attracted the attention of music critics everywhere, for he has had the entire training of his voice and Mr. Molitore is justly grateful to and enthusiastic about his teacher. Mrs. Molitore, also a pupil of Mr. Campbell, whenever she has been in Chicago, and who, like her talented husband, is also possessed of a beautiful voice, was also there at this time, doing as much work with Mr. Campbell as was possible.

Grandjany and Rosemary Cameron at Edison's Birthday Celebration

On the occasion of Thomas A. Edison's eightieth birthday, Marcel Grandjany, renowned French harpist, and Rosemary Cameron, charming young American soprano, furnished the music at the large reception given by Mrs. Edison at the West Orange Edison home. In the midst of such a social gathering it was interesting to note the hundreds of guests who dropped out of the reception line and turned into the drawing room for a quarter of an hour of beautiful music. There was no set program, each artist playing and singing informally as the groups of guests changed from time to time. Mr. Grandjany was the supreme artist as always and Miss Cameron delighted with her lovely voice and charming unaffected manner.

Clayton F. Summy Publication Praised

Minnie Wilson, exponent of the Dunning System of Piano Instruction, of Nashville, Tenn., sends a congratulatory letter to Beatrice Macgowan Scott on her Set of Four Pieces for Piano. Miss Wilson further states that they appealed at once to the younger members of her class. It is published by The Clayton F. Summy Company of Chicago.

Concert at Temple Israel Community Center

The fourth of a series of concerts for young people under the direction of Nahana Franko was given at the Temple Israel Community Center, 210 West 91st Street, on February 20. The soloist for the occasion was Martha Phillips, possessor of a soprano voice of unusual quality, who has made quite a name for himself in the musical world.

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TOLEDO, OHIO

TOLEDO, O.—The dedication of a new pipe organ in the Toledo Museum of Art took place on January 5. Lynnwood Farnam, organist of the Church of the Holy Communion, New York, playing a program with excellent musicianship, exhibiting a thorough comprehension of the fine instrument. The organ, a specially constructed one, is the gift of Mrs. William Walbridge and Sarah Libbey, dedicated by them to the memory of their brother, the late Edward Drummond Libbey, founder of the Toledo Museum of Art.

The second event in the concert series sponsored by the Orchestral Society of Toledo brought the Cincinnati Orchestra of 100 men, expertly led by Fritz Reiner. The concert was at Keith's Theater. The program in its plan, adhered to the growing tendency in program building to mingle the older classical works with those of the newer mode. The overture, Leonora No. 3, and Symphony No. 4 in B major, Beethoven, were followed by Le Chant du Rossignol, Stravinsky, and L'Arca di Noe, Rieti. The overture to Tannhauser, Wagner, concluded the program.

Mischa Levitzki, pianist, and Muriel La France, soprano, appeared in joint recital at the Rivoli Theater. The occasion was the third event in the Rivoli City Concert series, which is under the direction of Grace E. Denton. It was Mr. Levitzki's second appearance in Toledo and he was again fittingly admired by his fortunate auditors. Upon insistence of the large audience, several encores were granted. Miss La France, formerly of Toledo, but at present studying in New York as protégé of Mme. Galli-Curci, was given an ovation on this appearance, which was her second since she has received tutelage by virtue of the interest of the artist. Helen Wright Wilmington, also of Toledo, gave fine support as accompanist to Miss La France. The sentiment in Toledo already regards Miss La France as an artist possessed of brilliant talent.

Marion Talley, Metropolitan Opera Star, was greeted by an audience which packed the Coliseum. Her first coming to Toledo won immediate approval, indicated in the enthusiastic appreciation shown by the audience. The singing of simple and familiar airs as encores evoked responsive favor. Emil Polak brilliantly assisted at the piano.

A concert of more than usual importance was given in the auditorium of the Woman's Building. Corinne Rider-Reed (formerly Rider-Kelsey) and her husband, Lynnel Reed, violinist, appeared in joint recital. The marriage of the artists was an event of the early fall and Toledoans were attracted by this opportunity to hear them, as distinguished residents. Mr. Reed played his own composition, In a Bedouin Camp, and also the obbligato to his Laissez-toi couronner, sung by Mrs. Reed. Mary Willing Megley of Toledo ably accompanied the artists. One of the encores of Mrs. Reed was the composition, Memory, by Mrs. Megley.

The Mozart Choir sang Messe Solemnelle, Gounod, in St. Ursula's Auditorium under the baton of Prof. J. Charles Kunz. The soloists were Irene Shannon, soprano; Thomas Osberger, tenor, and William J. Coyle, bass. The assisting artist was Daniel J. McKenna, flutist. Prof. Kunz played the accompaniments for the flutist. F. I. G.

New Singing Classes Forming

Because of the progressiveness of the Sight Singing Classes which Wilbur A. Luyster is conducting at the Manhattan Trade School and at Public School No. 15 in Brooklyn, a new beginners' class has been formed at the latter place in order to accommodate the students or applicants who wish to join now and for whom the other classes are too far advanced in the course. At these educational music study classes is taught the celebrated French system known as the Galin-Paris-Cheve Method of Sight Singing and Ear Training. The classes are all conducted by Mr. Luyster, formerly teacher of sight singing of the Metropolitan Opera Company, and also at the Brooklyn Institute of Arts and Sciences. These classes are for the public and are open to all who like music and have hitherto been unable to learn anything about music. Everyone is eligible, and no requirements are necessary to join. All members will be taught to sing and read notes from the staff at sight, and to take part in the singing of duets, trios and quartets. Staff is taught from the first lesson and all the teaching is done without an instrument of any kind. An illustrated lecture is given the opening night showing the advantages and the simplicity of the system.

Luboshutz in Wolfsohn Series

The Wolfsohn Musical Bureau announces that Lea Luboshutz, violinist, will be the recitalist at the seventh concert of the Wolfsohn Series instead of the artist scheduled on Sunday afternoon, February 27, at Carnegie Hall. Mme. Luboshutz will be heard in the concerto in E minor by Nardini and a group of lighter numbers including Poldini-Kreisler's Dancing Doll and the Mozart-Kreisler Rondo. Because of the great success achieved by Mme. Luboshutz and Josef Hofmann at their recent violin-piano recital on January 30 at Carnegie Hall in the playing of the Bruch Concerto in response to many requests, Mr. Hofmann has consented to again play this number with Mme. Luboshutz, and this will form the second number on her program.

Dudley Buck Singers Honor Lincoln's Memory

The Dudley Buck Singers, on February 12, gave a magnificent recital at the New York Wanamaker Auditorium in honor of Lincoln's Birthday. The hall was literally packed by an audience of music lovers, who were invited by Dr. Alexander Russell, and who gave signs of their enjoyment by demanding encore after encore. Dr. Russell, the official director of music of the Auditorium, opened the proceedings by playing his arrangement of The Star Spangled Banner on the organ.

Whittington's Recital Program

Dorsey Whittington will play Beethoven's Sonata Appassionata, a group of Schubert, Chopin and new works by Poulenc, Chasins, Kosakoff, Taylor, Stoessel, and Schloezer at his piano recital at Aeolian Hall, February 27. This will be Mr. Whittington's last New York recital for at least two years. His only other Metropolitan appearance will be with the Brooklyn Orchestral Society at the Brooklyn Academy of Music on March 7, when he will play the Beethoven C minor concerto.

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CLEVELAND, OHIO

CLEVELAND, OHIO.—Arthur Loesser, of the piano department of the Cleveland Institute of Music, played a lecture-recital of the moderns at the Museum of Art. For examples of composers who follow the time-honored formulas he played Ravel, Bloch, Dohnanyi and Blanchet, while numbers by Schoenberg and Henry Cowell were given as examples of the revolutionary trend in music. Much light was shed on these seldom heard (locally, at least) composers, and the recital proved decidedly edifying as well as entertaining.

In the ballroom of Hotel Statler a concert was given by Charles De Harrack, pianist; Louis Bauer, bass, and Benjamin Wolf, violinist.

Appearing for the first time in many seasons here, Walter Damrosch came with the New York Symphony for a concert at Masonic Hall, playing the Dvorak New World Symphony; Ravel's Laideronette, Empress of the Statues and Pierne's Entrance of the Little Fauns; the Entrance of the Gods into Valhalla from Wagner's Rheingold and the Prelude to act three and Tristan's and Isolde's Death Music from that loveliest of all operatic love stories. The soloist with the orchestra was a Cleveland pianist, William A. Becker, who played two movements of his own Concerto for piano and orchestra and won generous applause. This artist is better known on the continent than in his own

city, and Cleveland welcomed the opportunity of becoming better acquainted with him.

An interesting time was provided by Nikolai Sokoloff and the Cleveland Orchestra at Masonic Hall when the Bach Triple Concerto was presented by Arthur Loesser, pianist; Andre de Ribauville, violinist (both of the Cleveland Institute of Music), and Weyert A. Moor, principal flutist of the orchestra. A Chausson concerto for piano, violin and string orchestra was also given, and the rest of the program was made up of Handel's Water Music and Les Preludes by Liszt.

The St. Olaf Lutheran Choir sang at Masonic Hall and once more F. Melius Christiansen, the leader, was hailed as a great artist. The choir sang a beautifully arranged program of choruses by Bach, Grieg, Liszt, Glinka and others.

E. C.

Arden Guest of Vocal Teachers' Guild

Cecil Arden, of the Metropolitan Opera, was a guest of honor at the third annual banquet given by the Guild of Vocal Teachers. Miss Arden spoke on the imperative necessity of the study of diction from the very first steps in vocal study. She took for her text the old Italian axiom, "chi ben pronuncia ben canta." Miss Arden's studies under Buzzi-Peccia, who has specialized in correct diction, enable her to speak understandingly on this subject. Among other things, she said that one who has good diction in one language usually has it in all others, for the same rules hold good in them all. The Paris critics in reviewing Miss Arden's recent recital there all commented on her beautiful diction in the five languages in which she sang. Miss Arden has just returned from a concert tour in Florida. She will remain in New York until March, when she leaves for a tour to the Pacific Coast.

Ruth Davies Moves to New Studio

Ruth Davies, teacher of piano, has just moved into a new studio at 44 West 50th Street, after having had her studio for a year at the Wellington Hotel. Miss Davies is one of Andre Benoit's successful pupils and finished her education under Philipp in Paris. Since she settled in New York her class has grown to such proportions that a move to larger quarters than those she has occupied seemed imperative. Among her pupils she numbers two children of H. Boardman Spalding. These children are the niece and nephew of Albert Spalding, distinguished violinist.

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Miss Davies also teaches Albert Benoit, son of Andre Benoit.

BALTIMORE, MD.

BALTIMORE, Md.—A recital which brought forth much praise recently was that given by Rosa Ponselle. It was Miss Ponselle's first appearance in Baltimore as a recitalist and the manner in which she was received is indicative of many more visits to this city. More beautiful singing than that offered by the Metropolitan star has not been heard in years and enthusiasm was truly rampant. Miss Ponselle's glorious voice poured forth a veritable flood of beautiful music which left the large audience agape.

John McCormack recently appeared after an absence of several years. The absence made the heart grow fonder in his case and the spacious Lyric was packed, despite the fact that all the seats had been sold privately, none having been put on public sale. The affair was a benefit for a scholarship offered by Archbishop Curley of Baltimore, who was born in the same part of Ireland as the tenor. Mr. McCormack was in excellent voice and the recital was an artistic success as well as otherwise.

Alfred Cortot, French pianist, presented a most interesting recital. Mr. Cortot is a pianist who has reached his heights by true musicianship and who never stoops to tricks. His recital was a source of pleasure throughout.

The first visit of the Philharmonic Orchestra this season found Conductor Mengelberg offering a program moderate throughout. Evidently the manner in which it was received resulted in a decidedly orthodox program being offered at the second concert of this splendid organization recently. Mr. Mengelberg gave a most inspirational reading of his Beethoven and Wagner program and aroused great enthusiasm. This organization has created a very large following for itself in this city and one that it genuinely merits.

The Philadelphia Orchestra, minus Stokowski and with Fritz Reiner of the Cincinnati Orchestra wielding the baton, gave its second concert of the season. Mr. Reiner proved himself a most interesting guest conductor and succeeded admirably in getting from this very fine body of musicians all that he asked. Mr. Reiner is welcome here at any time.

Our own Baltimore Symphony appeared twice recently. The Sunday night concert was up to the usual standard and Mr. Strube and his men merited the enthusiasm that their work evoked. The other appearance of the orchestra was at the first concert of the children's series. Mr. Strube always makes these most interesting and that this is recognized is evidenced by the fact that the Board of Estimates of Baltimore City has increased the particular part of its budget for the children's concerts to twice the annual amount for next season, which means a series of six concerts instead of three for the youngsters.

E. D.

Grace Demms "Incomparable"

Grace Demms appeared as soloist recently with the Mountain Lakes Glee Club, John L. Houston, director, and in reviewing the concert for the Morristown Jerseyman the critic of that paper stated that "Her voice is of the flexible character and rich in intonation and is unusually clear in the upper register. Added to this she exhibited a graceful platform appearance with rare poise and a fine artistic style. She also uses extreme skill and discretion in her interpretations and understands fully how to project a song. In addition to the two groups of songs in which she received prolonged applause from an appreciative audience, she took the solo parts in two of the club selections, The Highwayman by Andrews and Omnipotence by Schubert. In the latter she showed admirable expression and force." The Mountain Lakes News critic declared that "The soloist, Grace Demms, together with Gertrude Clark, her accompanist, were



GRACE DEMMS

incomparable—two fine artists whose perfect understanding of their music and each other gave us all the composer's thought.... It is with pleasure, we can say, these two ladies gave us all a half hour of perfect artistry and unalloyed pleasure which we shall long remember."

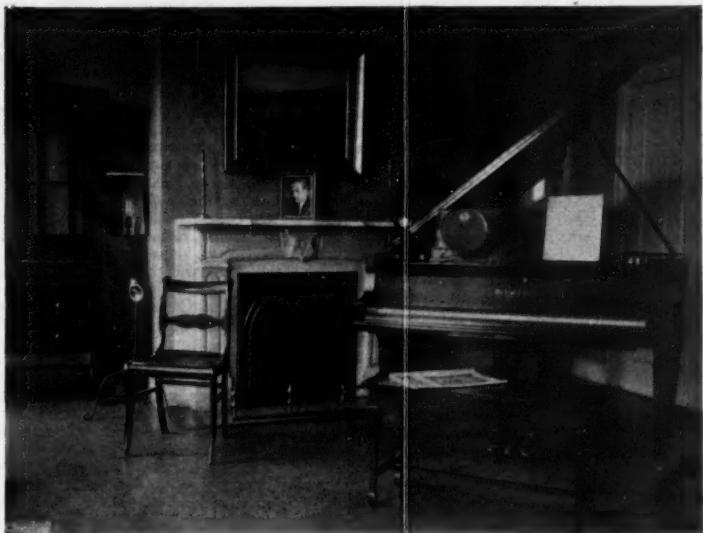
Gray-Lhevinne's Third Return to Canandaigua

The Tuesday Musical Society of Canandaigua, N. Y., recently brought Gray-Lhevinne back to that locality for the third time, and the warm regard with which she is held was attested to by the capacity audience which greeted the popular violinist.

Deering to Appear in New York

Henri Deering, pianist, who is now touring the Pacific Coast, will give a recital in Aeolian Hall on March 8.

EDNA BISHOP DANIEL AND HER STUDIO IN WASHINGTON, D. C.
 a close look at which will give an excellent idea of her working equipment. To the left, beside the secretary, is her laryngoscopic equipment (rather, the larger part of it), and her teaching mirror, which reflects electric light on the face-mouth of the student, is at the left on the piano. As William A. C. Zerffi is author of the principles which she teaches, his picture is included in the photograph. Mrs. Daniel's regards the MUSICAL COURIER as a necessary part of her equipment and writes that she is sorry that it does not show up more clearly in the picture. (Photo by Clinedinst.)



LOUISE LORING (right) and **ANNA HAMLIN**, both of the Chicago Civic Opera, are here saying good-bye to Chicago before leaving for Boston. Each has scored individual success in the many roles entrusted them during the Chicago season at the Auditorium.



LISA ROMA, soprano, who is to appear in joint recital with Pablo Casals at the Penn Athletic Club, Philadelphia, on February 27. Miss Roma has recently returned from an extended stay in Europe, and is going back for additional concerts abroad in the early spring. In her American recitals Miss Roma has made an enviable reputation for herself as an artist of marked talent and ability. She possesses a voice of rare beauty which she uses with skill and taste. Her musical education has been thorough, giving her an insight into the proper use of interpretative inflections, and she has everywhere been especially praised for her sterling musicianship. Mrs. Roma is now under the Bogue Laberge management.



ALEXANDER RAAB IN CLAY. During his sojourn in Vienna, Alexander Raab, eminent pianist and pedagog, posed for a bust made by the well known Austrian sculptor, Hans Knesl. Mr. Raab is shown in the accompanying picture with the sculptor and his work in Knesl's Vienna studio. Mr. Raab will sail for America the latter part of February, after several months' sojourn in Europe, going direct to Chicago, where he will begin his teaching at the Chicago Musical College on March 1.



KATHERINE GORIN, pianist, who will give her New York recital at Town Hall on Tuesday evening, March 1, offering a unique and interesting program.



WILLIAM SIMMONS, American baritone, now affiliated with the Wolfsohn Musical Bureau, who will sing in Beethoven's Ninth Symphony with the Cleveland Orchestra. He also has been engaged for the Beethoven Missa Solemnis at the Ann Arbor Festival. As a member of the Wolfsohn Concert Quartet, Mr. Simmons will give two recitals, one in Louisville and another in Cincinnati. Next sea-

son he will make a Pacific Coast tour, beginning in January. Mr. Simmons has been heard four times within the last year on the Atwater Kent Radio Hour, and will give another concert with Lea Luboshutz, violinist, under the same auspices, in Toronto today February 24.



TEACHER AND PUPIL. Marion Talley, Metropolitan Opera soprano, and Maestro Salvatore Avitabile, of New York, with whom she studied.



GIACOMO LAURI-VOLPI, tenor, who made such a notable success here this winter as the Prince in *Turandot*, having completed his season at the Metropolitan, sailed February 5 with Mrs. Lauri-Volpi on the S. S. Paris. He will be very busy in Italy for the rest of the season and will return to his post at the Metropolitan College on March 1.



LAURIE MERRILL (center), with Marguerite Clayton and Muriel Kingston, principals in Wally Van's Movie, *The Imperfect Thirty-six*. They were photographed in Hamilton, Bermuda, last month.



THE PICK OF THE PUBLICATIONS

Piano

(Carl Fischer, Inc., New York)

Poem for Piano and Orchestra, Opus 43, by Emerson Whithorne.—This interesting work is published both for full orchestra, and for two pianos. The two-piano arrangement which has been sent us for review covers fifty-nine pages of music. The second piano, which takes the orchestra part, has been carefully made, with indications of the instruments, although it cannot, of course, especially in music of this modern type, give any very clear idea of the actual result with orchestra. This work was played for the first time anywhere by Giesecking with the Chicago Symphony Orchestra early in February and will no doubt enjoy a great many repetitions. It is a composition of light, flowing melodic character, although very modern. There are plenty of dissonances in it, but the dissonances are used interestingly and with evident sincerity. There is nothing whatever in the work to suggest that its composer is merely trying to be modern for the sake of notoriety, as is the impression one receives from the compositions of some other modern composers. The work has both vitality and beauty and will add materially to Mr. Whithorne's already wide-spread fame.

Vocal

(C. C. Birchard & Co., Boston)

Saturday's Child, by Emerson Whithorne.—This beautiful composition is now made available to musicians and singers, and, indirectly, to the general public through its publication in piano arrangement. The orchestra score and parts may be had upon application to the publisher. The work was first given at Town Hall by the League of Composers on March 13, 1926, and made an immediate success. Since then it has had numerous performances. It consists of a series of poems—or one long poem—by Countee Cullen, apparently on a traditional idea that a child born on Saturday is destined to ill luck:

For I was born on Saturday—
"Bad time for planting a seed,"
Was all my father had to say,
And "One mouth more to feed."
Death cut the strings that gave me life,
And handed me to Sorrow
The only kind of middle wife
My folks could beg or borrow.

The musical setting is modern, of course, Whithorne being what is called a modernist, but it would be a great injustice to allow the impression to go forth that this modernism is of the repellent, worthless sort that has caused laughter and tears and boredom since Schoenberg first shot his bolt about fifteen years ago. Whithorne does not court discord. His aim is evidently expressiveness (not affectation) and the result is admirable. There is no dull moment in the work. It holds the attention throughout and underlines the pregnant meaning of the text in a way that must give delight to every lover of real art and real emotion. No one could fail to be impressed by the sad passion of the poems and the music so eminently well fitted to them. It is the work of a highly gifted musician possessed of a masterly technic and all of the resources of his art. Whithorne is an American, and America should be proud of him!

(White-Smith Publishing Co.)

Two songs by Slonimsky.—These songs are entitled Impressions. The poems are by Oscar Wilde, and the sub-titles are Silhouettes and The Flight of the Moon. Mr. Slonimsky is secretary for Koussevitsky, conductor of the Boston Symphony Orchestra. Before coming to Boston he was with the Eastman School of Music. He is a Russian, but has taken out his first papers for American citizenship. The Boston Transcript of January 28 has the following to say about these two songs which were heard there for the first time: "Jordan Hall has heard resident composers upon numerous occasions, but listeners yesterday seemed to take especial delight in Mr. Slonimsky's music . . . they demanded repetition of Silhouettes and The Flight of the Moon, each in turn. . . . Those present perhaps found the songs effective not without cause. Undoubtedly they derive their merits from the composer's devotion to one of the most important functions of song. According to Henderson, 'It is obvious that the highest type of song is that in which the music most accurately voices the emotional content of the words.' The maxim fails to mention the necessity for an emotional quality of some importance, and Mr. Slonimsky's songs cannot offer anything as soul-moving

as may be expected from Schubert; but in the matter of giving accurate connotation to the words of his text they are extremely vivid. Silhouettes, in particular, has a skillful fitting of modulation to the most vivid words of the text; The Flight of the Moon, likewise, mirrors each change in the mood of Oscar Wilde's poetry. Altogether, they give faithful descriptions in the telling colors of the modern impressionistic palette. They are both of them brilliant works with difficult contrapuntal accompaniments. They are hardly the kind of songs that will interest second rate amateurs, though in them first class amateurs will take the greatest delight. It is easy as well as safe to predict that this composer, having made such a start as this, will climb to exalted heights in his profession. He certainly possesses both ideas and technic, and he has the sort of imagination which prompts him to write music that exactly suits the words to which it is set. The publishers are to be congratulated on so auspicious a "find."

Riccio to Sing at Hotel Commodore

Beniamino Riccio, baritone, will appear for the Ceres Union at the Hotel Commodore on February 27. Giuseppe Tamborski, conductor at the Metropolitan Opera, will supervise and direct the program. Other artists who will appear



Kay photo

BENIAMINO RICCIO

are: Martha Atwood, Leon Rothier and Henrietta Wakefield.

The English translation of a criticism of Mr. Riccio's singing, written by Maurice Halpern for the Staats Zeitung, follows:

"Beniamino Riccio, well known baritone, had the satisfaction of seeing Carnegie Hall well filled for his recital this year. Signor Riccio, an Italian singer, has a carefully cultivated voice and it is easily seen that he has not only studied in a number of foreign countries, but has also lived and absorbed the temperament of each. The fundamental feature of his recitals is the merging together of the international characteristics of each. Mr. Riccio is perhaps more at home in his Italian offerings, to which he can give full range vocally. His quality of voice and temperament enables him to interpret operatic arias with success. His program for this recent recital included the powerful baritone aria of Verdi's Masked Ball, also the Arioso from Ernani by the same composer. Both were sung with a noble loftiness, yet fascinating buoyancy. These compositions reveal his effective, round, high notes. Though his middle tones were a bit husky, caused by a slight indisposition, one feels that these tones also have a sound, sonorous quality. Signor Riccio sang arias of Mozart and Beethoven very successfully. He also presented in a pleasing and understanding manner a group of Italian, Russian and German Lieder, in their respective languages. Although his German diction could be improved upon, the interpretation was excellent. . . . Mr. Riccio was received by a large audience with real Southern enthusiasm. He was forced to give many encores, among which he presented Rossini's Tarantella in

such a glorious, resonant voice and manner, that the house first sat silently enthralled, and then burst into wild cheers. Mr. Riccio's accompanist was Mr. Hageman, a master at his chosen work."

CLEVELAND, OHIO

CLEVELAND, OHIO.—A novel recital was given at the Museum of Art, January 30, when Ottorino Respighi, Italian composer, and his charming wife, Elsa Respighi, gave a program of Respighi's own music. Beginning with a group of seventeenth and eighteenth century songs, adapted by the pianist, they went on to some more widely known of his compositions, including Rain, Night Sterling and Il Tramonto, in which the Ribatpierre String Quartet furnished the accompaniment. Then there was a group of Italian folk songs and a gay Sicilian tarantelle which brought this most delightful afternoon to a close.

That evening there was another of the popular Concerts of Many Lands, given by Nikolai Sokoloff and the Cleveland Orchestra at the Public Auditorium. Signor Respighi was there, too, to bow acknowledgment after the performance of his Fountains of Rome. And there were two movements from the Mendelssohn violin concerto, admirably played by Josef Fuchs, concertmaster of the orchestra; the Harmonia-Chopin Chorus of forty men, led by Griffith J. Jones, sang Polish songs.

February 1, at the Hotel Statler, came the English Singers, presenting a program of old songs under the auspices of the Chamber Music Society of Cleveland. These unique artists, Flora Mann, Nellie Carson, Lilian Berger, Cuthbert Kelly, Norman Stone and Norman Notley, presented a list of motets, madrigals, folk songs, Italian street cries and other forms in their novel style of singing at a table, seated. Singing with the sonorous and resonant quality of a pipe organ, they showed vocal effects of which Cleveland had never dreamed, and gave a rarely artistic and discriminating program.

Then came the high spot of Signor Respighi's visit—the program of his works, presented February 3 and 4 at Masonic Hall by the Cleveland Orchestra, with the composer appearing as conductor. There was the stirring overture to the opera Belfager, and some old sixteenth century airs for the lute and graceful contemporaneous dances. The versatile Respighi appeared as piano soloist, playing his Mixolydian piano concerto, with Rudolph Ringwall, assistant conductor of the orchestra, in charge of the ensemble. The big number of the concert was the Pines of Rome, played here for the first time and supplying four episodes of beauty and imaginative tone coloring. An unforgettable portion of it was the Song of the Nightingale, a bona fide bird song, caught and captured on a phonograph record—a thrilling and satisfying concert.

E. C.

Eolus, Contemporary Music Review

The January issue of Eolus has just appeared. This is the bulletin of the National Association of Harpists, and, strange as it may appear, it is also a review of ultra-modern and futuristic music. The two are combined merely as the result of the fact that its founder, editor and sponsor is the genial Carlos Salzedo, harpist de luxe and futuristic composer. One may or may not like Mr. Salzedo's compositions—that is a matter of taste—but no one can doubt his extraordinary ability as a musician and his thorough knowledge of everything pertaining to musical art as well as his very exalted standard of taste.

This issue of Eolus contains an article about Kastner and Rogers, by Salzedo; an article by Carlos Chavez, which says that Debussy is the consequence of Moussorgsky, and Edgar Varese is the consequence of Schönberg; Mr. Chavez also thinks that we understand the "natural nature" of music (this is good!); there is a story by Prunieres about the International Society for Contemporary Music; there is an article by Salzedo entitled "Yes, We Have No Composers" which has already received separate mention in the MUSICAL COURIER; and there are other short notices and many pages devoted to the activities of the harpists. There are also some pages of advertising, especially of publications and harps.

Settlement School Entertains Kreutzer

A reception for Leonid Kreutzer was given at the Settlement Music School of Philadelphia on February 1. Following the reception, Mr. Kreutzer generously played several numbers, including works of Galuppi, Chopin, and Bach, as well as the Brahms sonata in G major, with Michael Press, violinist. The simplicity of Mr. Kreutzer's playing made its rare qualities stand out in marked contrast to much of the playing of the day. It is not often that one hears such a blend of technic, phrasing, poetry, and intense feeling. Especially in the Bach number, one felt the delivery of a deeply conceived message. In these days of artistic competition one welcomes the opportunity of meeting and hearing an artist whose musical insight and response are so deep and whose interpretation is so pure.

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Charles E. Nixon Writes

Charles E. Nixon, for many years music critic on Inter Ocean, at one time one of the most important daily papers of Chicago when owned by the Nixon family, and also for many years music critic of the Chicago Daily News, where his place has never been filled so thoroughly, and more recently publicity director for the Chicago Opera Company, is now located in Valparaiso, Fla., where he and his wife own a large farm. From that farm Mr. Nixon writes the Chicago office of this paper:

"Thanks for the MUSICAL COURIER and a musical note from the world outside. We have gramophones and radios and various other devices to give reflected music down in this neck of the national forest, but it seems like the good old days to have the written word concerning the mighty ones in music."

"Perusing the interesting publication from cover to cover, I got quite a few hints of the new faces, the new fingering, and the new voices that are witching the world without recourse to jazz and other devious and devilish devices that tickle toes and give joy to the groundlings with broken time and other throwbacks to the primitive."

"Among your clients I observe Bergey, of the gleaming smile that never wears out; the philosophic Arthur Burton; Rudolph Reuter, who came west via China (or was it Japan?); Sibyl Sammis MacDermid, who has flown into the upper air of New York; and Arthur Dunham, who is orchestrating for staid Bostonians; whereas we still have with us Louise St. John Westervelt, and also Karleton Hackett, who knows good singing and writes as readily as he eats. Too, I see another star that stands apart, Harrison M. Wild, and a fascinating page picturing the beauteous Jeritza in Turandot, which recently was produced in New York; also a whole page advertisement—like a moving picture bust, telling of the amazing triumph of Orloff, and a very determined portrait of Vera Curtiss, and the deep dimpled Josef Hoffmann, who makes Duo-Art records of rare beauty—not forgetting a double page smash of the Cleveland Orchestra. Again there is a picture of Ward Stephens, carelessly standing in front of Hans Sach's statue in Salzburg, having conducted a score of pupils through the by-paths of Europe with six weeks in Paris, one in London and a week at the Salzburg Festival. "We look again. There is Georgia Kober unchanged, and Edgar Nelson—more power to him; our old friend Billy Boeppler and his Bach chorus honoring John Sebastian; Beduschi, the temperamental; Francesco Daddi, the intangible, and Richard Czerwonky, who is up to the minute for emancipated women in the new female orchestra and Florence Macbeth incorporated; also the gifted pair, Devries and Hanna Butler—all friends and all of whom seem to speak out from the page 'howdy' and a lot more to show Chicago is still a growing power in the field of music."

"I see that President Witherspoon is going to shoot his cuffs and concertize a few months—but Carl will undoubtedly keep the College moving right along just the same. What has become of Felix Borowski, surely a gifted and genial progressionist?"

"Chicago is growing by leaps and bounds and is destined to be the greatest inland city in the world, and if her artistic and educational promise keep the pace she will be second to none in these accomplishments and necessities. Two years' absence would make me feel quite a stranger in her busy marts, where I walked down the avenue with towering skyscrapers, brilliant boulevards, the Wacker Way and the inspiring Tribune Building, monumental architectural masterpiece, and such a bewildering group of imposing hotels and finely limmed theaters. These would dazzle a pilgrim from the shores of the Gulf and the National Forests perhaps."

"The Civic Opera, I observe, is stronger and better than ever and is enlarging its repertory and giving superbly appointed performances. Friend Johnson studied assiduously at the feet of a great master, the tireless and resourceful Cleofonte Campanini, the pioneer for grand opera in the new world of the West. I did not see but one critique on the Witch of Salem and am consequently at a loss to know its real value. I do know that the composer's transcriptions and inspirations of Aboriginal American music would index that he write something significant if he had the uplift of text to pace him. We hope that the new Cadman Creation has in its woof and warp of theme and melody the elements that will live to be loved. A truly good representative American opera is to be most desired, one real leader would encourage the advance of others."

"Rosie's write up of La Cenna Della Beffe was a trifle baffling to me attacking it as 'counterfeit, futile and diluted' and an unhappy Christmas for Maestro Polacco, although all the cast are credited with 'excellent performances.' It must have been like Don Quixote's fight with windmills. It is further credited as possessing 'A dramatic and gripping story, even if it is not one which can be told in detail.' In such case they had better turn it over to the moving picture people and let nature take her course."

"Now we observe that The Rochester Opera Company has just raised the curtain on the premier of Mozart's Seraglio that has been 144 years crossing the Atlantic to America—slow time for a lively old opera."

"Yet grand opera, if fantastic, seems still fascinating in the field of music, its exposition calling for all the arts in adequate display. As far as Chicago is concerned Campanini has gone on but his work lives after him, for the Civic Opera Company is holding its own and bettering all the time according to the reports. New Orleans has just reveled in a short season of the Gallo Opera Company and the good old works have been trotted out and given reclaim."

"I suppose that Bradley is meeting success in his new chair; he deserves it, and the pep of the Westerner should tell in the far East; and Bertha Ott will continue to lead in the concert line, as a result of her long tutelage under the wise and restless F. Wight Neumann—peace to his ashes. "We are a long ways from the twinkling lamps of night-fall as they blaze along glorified State street, but we have radios and radiolas and can listen in o' nights and hear from the world outside and take our music, good, bad and indifferent or, as Rosy says of the new Italian opera, 'miserable music,' so we can get a memory or a kick out of it, and kiss the world good bye. We seem to keep rather busy with our small affairs and have horny hands as a result. A good many Chicagoans happen down this way to play golf, as our country club is affiliated with the Olympia Field of Chicago, but I don't play Gold; my Ford requires all my technic in play."

"Have just finished a goat barn myself—we have a small flock of Togenbergs that are registered like your fine stock—not like American Steel with 40% dividends, however."

"Mussolini appears to be reforming Italy in great shape

for efficiency and service, but he will never get the popular vote of Russia. Still I fancy he would be a card just now in America. I heard his voice the other night over the radio and its quick fire studded with suggestion which certainly shows him to be well informed. I trust our Italian brethren of Little Italy in Chicago are at peace and enjoying the opera; it is one of the joys of their lives—the editors especially—they love it."

"Again reverting to radio, we heard a wonderful concert last Tuesday, with Raisa and Rimini, and their voices were true as bells. She has risen to eminence through absolute merit and is a great artist."

"Remember our latch string is out for you and yours at any time you may conclude to vacate down this direction.

(Signed) CHARLES E. NIXON."

Irma Swift Sings for Doctors

Irma Swift, coloratura soprano, was the soloist recently at a concert given at the Biltmore Hotel for the Association of Italian Doctors in America. Miss Swift, who is under the management of R. E. Johnston, has sung with conspicu-



IRMA SWIFT

ous success in many parts of the United States. As a child she showed remarkable musical qualities. Her mother was a professional pianist, and she was brought up in a truly musical atmosphere. She played piano solos in public at an early age, and appeared as soloist with a symphony orchestra in St. Louis at the age of ten. At the age of fifteen she began the study of voice seriously and made her professional debut two years ago at the age of eighteen. Although Miss Swift was trained for grand opera, she has a preference for concert work, and has a very large repertory.

Edna Bishop Daniels' "Quiz"

Edna Bishop Daniels' vocal theory classes in Washington, D. C., continue to meet and to arouse deep interest on the part of those who attend them. An idea of how Mrs. Daniel works with her students may be gleaned from the following "quiz" in physics, as applied to the voice, which she gave at one of her recent classes: "What is voice? In considering voice production to what is our subject limited? What three factors are directly concerned in the production of the air waves which compose the voice? Is the voice a simple tone? In what three ways does a complex tone vary? Anything which may be said about the voice falls under what three heads? How is the pitch of the voice determined? To what is volume due? By what is quality determined? What is the most important factor in both volume and quality of tone? What conditions in the voice mechanism are most favorable to pitch changes? What does this demonstrate? Any interference with the action of the pitch mechanism takes away what two factors in pitch changes? This leaves us only what to depend upon? This extreme tension interferes with what? What originates the most favorable combination of air waves for the application of resonance? Interference with the resonance mechanism necessitates what, for the production of the required volume? This very wide swing of the vocal cords interferes with what? Interference with the proper origination of the partial tones impairs what? What two things are essential to a correct voice production? What two things are absolutely essential to a natural action of the voice mechanism?"

Elizabeth Gutman Pleases in Birmingham

Elizabeth Gutman was chosen to open the Lyceum Course offered by the Y. W. H. A. at the Y. M. H. A. auditorium in Birmingham, Ala. "She gave four groups of songs," said the Birmingham Age Herald, "reaching her height in the Russian and Jewish folk songs which closed the program. She swept her audience when she reached the concluding numbers. Also she gave two Ukrainian folk songs which were highly appreciated." And the Birmingham News declared that "Possessing a rich soprano voice and histrionic ability, Miss Gutman charmed her audience with the four groups of songs. Her first group included two opera selections; Miss Gutman is another instance of a singer taught entirely in America. Born and educated in Baltimore, her musical education has been under American teachers."

Mojica to Visit Denton (Tex.) Again

Senor Don Jose Mojica, tenor, has again been engaged by the College of Industrial Arts to sing at Denton (Tex.). This will be third concert his manager, Clarence Cramer, has secured for him in that one city. Senor Mojica's spring tour is well filled as always.

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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—In commemoration of the Beethoven Centenary which is being appropriately observed throughout the civilized world, Mischel Piastro, violinist, and Charles Hart, pianist, gave the first of three Beethoven Evenings in the Jinks Room of the Bohemian Club. During the course of these events the entire quota of ten sonatas composed by the great master will be interpreted. The two artists played to a distinguished and delighted audience and met with instantaneous success. Piastro and Hart gave themselves over to their task with a sincerity and reverence befitting the occasion. The individual playing of the two artists is intellectual and musicianly and in combination forms an excellent ensemble. Of the three sonatas heard it would be difficult to say which was most appreciated, each being performed with clarity, clean technic and good tonal blending while the readings revealed all the poetry and inner warmth of the compositions. These Beethoven Evenings have been arranged through the local branch of the Wolfsohn Musical Bureau.

Wheeler Beckett and the San Francisco Symphony Orchestra gave a Young People's concert which quite filled the Columbia Theater. These concerts have been especially designed to lead children by easy and reassuring degrees into familiarity with the works of the famous composers and are an invaluable factor in the musical development in these children fortunate enough to hear them. There were Mr. Beckett's instructive explanations wherein he gave the salient points of the compositions; there were demonstrations on various instruments, the clarinet and oboe chosen for this occasion, and there was the orchestral performance of Schubert's Unfinished Symphony, Beethoven's Coriolanus Overture and the Introduction to the third act of Wagner's Lohengrin. Swanee River was used as an interlude of community singing by the audience and the themes of the Schubert symphony were novel features of the concert. That the youngsters thoroughly enjoyed and appreciated this event was indicated by their concentrated attention and frequent outbursts of applause.

Catherine Urner, soprano, assisted by Doris Olson, pianist; William F. Laraia, violinist, and Otto King, cellist, gave an artistic recital in Scottish Rite Hall, under the direction of the Wolfsohn Musical Bureau. The well balanced program was heard by a large and discriminating audience. Miss Urner showed dramatic ability as well as a fine vocal equipment in her delivery of songs. Especially well received was Miss Urner's final group, which contained two of her own compositions. Written in the modern idiom these songs showed Miss Urner as a composer of skill and a musician of refinement, feeling and artistic taste.

Ensemble playing of the highest order prevailed at the Persinger String Quartet program which was heard in Scottish Rite Hall. Its playing was distinguished by an unerring instinct for the melodic line, incisive rhythms and notable expressiveness. The vigorous applause that recalled it again and again was richly deserved.

Louis Persinger, violinist and former concertmaster of the San Francisco Symphony Orchestra, had a distinct triumph when after an absence of two years he appeared as soloist with that organization in its ninth pair of concerts. That Persinger is held in deep affection by our musical public was clearly manifested with the warmth of the reception accorded him by the great audience that filled the Curran Theater, on February 4 and 6. Mr. Persinger is that type of artist that gives unlimited pleasure to musicians, especially violinists. First of all he possesses technical dexterity, an innate feeling for beauty and imagination. Secondly, his tone is smooth and pure which he colors at will without losing its quality. Then there is his fine grasp of the composer's ideas, his artistic poise and highly developed musicianship. In his performance of the concerto these characteristics were constantly in evidence. Mr. Hertz and the orchestra supplied Mr. Persinger with a masterful accompaniment. Another feature of this pair of concerts was the introduction of Ernest Bloch's symphony. Bloch's music is being accepted here with increasing enthusiasm. To those familiar with his particular genre and who had anticipated an excessive using of dissonances and modern harmonies, this symphony must have caused a genuine surprise. The composition is skilfully constructed, the orchestration tremendously involved yet it is never dull or academic. As a matter of fact it is one of the most interesting and comprehensible of Bloch's works because he has established therein a definite mood and the music is eloquent, ardent and stimulating to the emotions. It is exactly the sort of symphony one would expect to emanate from the intellect of Ernest Bloch. Its bigness of structure as well as of musical thought shows him as a composer of power and extraordinary individuality. In Mr.

Hertz's reading there was a great deal to be admired which means much in the presentation of any new work. It proved that our remarkable conductor had studied the score wholeheartedly and given it careful preparation. It was played, too, in a manner entirely to the credit of the orchestra. Mr. Bloch was present at both occasions to witness the success of his work.

The Tipica Orchestra of Mexico, which made such a sensation when it was first heard here last season, created a similar furor throughout its present series of concerts. Beginning February 4 and ending February 6, the organization attracted capacity audiences to each performance. Under the direction of its able director, Don Jose Brisceno, this unique little band of excellent musicians, who were dressed in native costume and who performed on instruments peculiar to their country, played the colorful and melodious music of Spain and Mexico with a sweetness of tone, buoyancy of rhythm and emotional abandon that produced upon the audience a most exhilarating effect. The playing on the Marimba was decidedly appealing and the fine singing of the quartet so applauded that many encores were added. The Tipica Orchestra appeared here under the management of Selby C. Oppenheimer.

Mrs. A. F. Bridge, San Francisco vocal instructor, has left here for a trip through the Orient and Europe and will remain away indefinitely. This will be Mrs. Bridge's first real vacation in over twenty years, during which time she has devoted herself entirely to teaching and has given to the musical public a number of excellent artists among

beautifully sung in artistic style. Her voice is round and smooth, with an interesting dramatic quality, and she uses it with fine intelligence and understanding. Tchaikowsky's ever popular Nutcracker Suite finished the program. Several of the characteristic dances had to be repeated.

Riccardo Martin gave a song recital at the Ambassador Theater, assisted by Cleora Wood, soprano. His opening number, Siegmund's Love Song from Die Walkure, was brilliantly sung as were also four smaller songs. His climax, Leoncavallo's Vesti La Giubba, was a veritable triumph. William Tyrolier was accompanist, also charming with his solo work.

The San Carlo Opera Company in Andre Chenier presented Tafuro in the name role, and Bianca Saroya as Madeline. Conati, Falco, Mongelli, Cervi, De Mette and de Cesare completed an "all star cast." Carlo Peroni conducted. An altogether satisfactory performance of Traviata was also given. In the role of Violetta, Tina Paggi, proved her right to a place in the sun. Onofrei as Alfredo also scored. A double bill drew the largest crowd of the season, with Gentle and Tafuro as the stars of Cavalleria Rusticana. Tommasini as Canio in Pagliacci completely won his audience. Saroya as Nedda gave one of the best impersonations of the San Carlo season.

The Los Angeles Trio, consisting of May MacDonald Hope, pianist; Ilya Bronson, cellist, and David Crocova, violinist, gave its second program in the Biltmore Music Room.

The Hollywood Community Orchestra offered its second concert this season in the Auditorium of the Hollywood Woman's Club, with Calmon Luboviski, violinist, as soloist.

Grace Whistler recently presented her artist-pupil, Mildred Kitt, coloratura, in recital at the Regent Ballroom.

Albert Ruff gave a free lecture in the Zoellner Recital Hall on the voice and its problems.

Amadus Zoellner presented his young and talented pupil, Robert Harthun, in recital in the school auditorium.

The Euterpe Opera Club presented Monna Vanna at the Ambassador Theater, with Lois Courcil, Nelle Gotthold and Fred Scott.

Sibley Pease offered a program of Southern California composers' music at his Sunday afternoon concert on the big organ at the Elks Temple.

Gida La Tille, dramatic soprano, and Frederick Herrmann, basso, gave a joint recital at Chickering Hall.

Joseph Rosenfeld's Orchestra gave the following program recently in the Ambassador Hotel lobby: La Juive, Halevy; Emperor Waltz, Strauss; One Who Has Yearned Alone, Tchaikowsky; Tannhäuser, Wagner.

Charles Wakefield Cadman has gone to Portland, Ore., to conduct a class in composition.

Mr. and Mrs. Watkin-Mills of England have located in Los Angeles. Mr. Watkin-Mills is a voice exponent and his wife a soprano soloist and gifted organist.

Phillip Triton, pianist, and Frederick Herrmann, basso, gave a joint program at the Artland Club.

Corinne Harris, a product of the Bowes Opera Studio, has signed a contract with the Opera Comique for next year.

Evert Woudsma, tenor, is singing with the Bessie Chapin organization with success.

Walter Poulton, organist, is giving Sunday afternoon recitals on the organ at Roosevelt Memorial Park which is said to be the largest in the world.

The Occidental College music season was opened by the Zoellner Quartet.

Gail Going, pupil of Tomarchio, has been engaged for a lead with the Castles in the Air Company, opening in San Francisco.

The Los Angeles Opera and Fine Arts Club gave a performance of the Rubaiyat of Omar Khayyam, with a musical setting by Charles Wakefield Cadman, at the Ambassador, under the direction of Horace Gardner, formerly of New York.

Horatio Cogswell, head of the voice department of the University of Southern California, presented his pupil, Betty Donnelly, in recital, with Earl Stone as accompanist.

Lysbeth Le Fevre, violinist, pupil of Axel Simonson, has returned from several years' of foreign study and opened a studio in Los Angeles.

A teachers' association has been formed by the pupils of the late Carolyn Alchin, to be called the Alchin Harmony Association.

Georgia Grace, pupil of Ernest Belcher, has accepted an offer to appear in Paris.

B. L. H.

Peoria Enjoys Brailowsky

Alexander Brailowsky played on February 10 at Peoria, Ill., at the Shrine Temple, and proved to be one of the popular successes of this season's concerts. In works of Bach, Weber, Chopin, Rachmaninoff, de Falla, Fauré and Liszt, he demonstrated his tremendous technic and his inspired art in a manner that will never be forgotten and challenges comparison with any player ever heard in that city. He was applauded to the echo and gave encores.

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ACROSS THE COUNTRY

Baltimore, Md. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Danbury, Conn.—The fourth meeting of the Afternoon Musical Society was held at the studio of Mrs. George L. Taylor, the subject being The Polyphonic Period. There was an interesting presentation of the subject. Mrs. Clarence B. Nowlan was in charge, assisted by Mary Holly and Mrs. George L. Taylor. Monica Bates, Mary Holley, Mrs. Edgar Wheeler, Mrs. George L. Taylor and Jeannette O'Brien presented the program. Mabel Mattson was the accompanist of the afternoon.

Charles Andre Filler presented Eloise Parmalee, soprano, in a song recital at his studio. Miss Parmalee was assisted by Mildred Brush, reader.

Jeannette O'Brien, Mrs. George L. Taylor, Jr., and Mrs. George E. Allingham gave a program at St. Francis Xavier's recreation hall in New Milford.

The Women's Club of New Preston entertained members and friends at a musical afternoon. Katherine de Grenahl, soprano; Mrs. McAllister, mezzo, and Mrs. George L. Taylor were the vocalists, each giving three numbers. Mrs. Myron Hopkins, pianist, and Allen Beeman, cellist, were the assisting artists. Grace Engle was the accompanist.

Luella Melius, coloratura soprano, was the fourth artist of the season presented by the Women's League. Ivan Stechensko, basso, and Marie Rosanoff, cellist, gave the fifth League concert on January 22.

The Concordia Society Ladies' Night, one of the most successful affairs of the season, offered a splendid program preceding the dinner to an audience of 1,000. Jeannette O'Brien, Marion Durkin, sopranos; Mrs. George L. Taylor, contralto; William Mulvihill, baritone; George E. Allingham, basso; Charles Murphy and Joseph MacMahon, tenors; George Bahnert, cellist, were the artists of the evening. Captain Edward C. Ginty acted as master of ceremonies. Mrs. George E. Allingham and Mrs. Heinz were the accompanists.

Kathryn M. Lane has resigned as organist of St. Joseph's Church. She is succeeded by William J. Bartley, pianist, at the Empress Theater. Monica Bates has been engaged as soprano soloist of the choir.

The fifth meeting of the Afternoon Musical Society was held at the home of Dorothy Ryder, the president, Mrs. John C. Downs, in charge. Mabel Mattson was chairman of the program committee. The subject of the afternoon was Classical Music. Winifred Ives, soprano, sang Charman Papillon by Compte and Mozart's Voi che sape from The Marriage of Figaro. Frances Hatch was heard in two Beethoven violin solos; Norma Crosby, pianist, played the adagio movement of a Beethoven Symphony and Mabel Mattson, pianist, played Beethoven's Sonata Pathétique. E. B. T.

Lindsborg, Kans.—The Russian Symphonic Choir appeared in concert in the College Auditorium. It is undoubtedly one of the best choral organizations heard in this city. The ensemble was excellent, with fine intonation and perfect blending of voices and a variety of tonal color and dynamic effects artistically presented. Basile Kibalchich creates an atmosphere thoroughly in harmony with the various styles of compositions offered. His manner of conducting is dignified, expressive and reflects musicianship.

Ogren and Uhe Company, Inc., of Rockford, Ill., has gone into the recording business using the modern electrical system. Headquarters are located in Chicago. Mr. Uhe is head of the violin department at Bethany College.

Three members of the faculty of the School of Fine Arts last year are pursuing studies this season—Irene Houdek and Benjamin Tilberg in Milan, Italy, and Arthur Byler in New York City.

Luther Mott of the voice department appeared on the program commemorating Kansas Day at the state capital recently.

O. L.

Los Angeles, Cal. (See Music on the Pacific Slope.)
Pittsburgh, Pa. (See letter on another page.)

Rock Island, Ill.—On January 2 in Davenport, and January 9 in Rock Island, the Tri-City Symphony Orchestra rendered a beautiful and instructive concert. The Polonaise from Eugene Onegin by Tschaikovsky; Symphonic Poem No. 3, The Preludes, by Liszt; Intermezzo, Al Fresco, by Herbert, and Requiem for Three Cellos and Orchestra, op. 66, by Popper, were some of the most popular numbers given. Franz Wagner of Chicago was the soloist for the two concerts, playing Kol Nideri by Brush, responding with the encore, The Swan, by Saint-Saëns. One of the most interesting features of the concerts was the playing of the march, Island King, composed by John W. Casto of Rock Island and was dedicated by the composer to Colonel King, commandant of the Rock Island Arsenal and president of the Tri-City Symphony Orchestra Association. The opening strains are strongly martial, and the trio features a sonorous unison melody for the cellos, with reed and string embellishment in thirds.

Students of Nellie Swanson, pianist, and Mrs. Harry E. Behnemann, reader, were presented in a recital at the Fine Arts Studio. A large audience was present. Those taking part were Dorothy Shaw, Louise Bruggeman, Madlyn Downing, Jerry DeLong, Glen Ehmke, Carolyn III, Doris Reitzer, Houston Paulson, Ella Wahlstrom, Francis Bopes, Helen Kreis, Wilma Nichols, Elaine Steenburgh, Ellen Johnson and Wilma Huff.

Schumann and his symphonic etudes and concerto formed subject matter for a splendid lecture-recital given by Rudolph Reuter, lecture-pianist of Chicago. Besides telling of the way Schumann upset tradition and launched into unknown phases of art and created his etudes, the most difficult work of piano literature, Mr. Reuter played illustrating numbers most satisfactorily. With an understanding which made for perfection, Mr. Reuter played portions of the C major Fantasy, the G minor sonata, the Novelettes, the Symphonic Etudes and the first movement of the concerto, with Miss Steck at the second piano. The playing of the concerto

was an important part of the program and satisfied the many who are especially interested in this feature. N. F. S.

San Marcos, Tex.—The Cowboy Band, Inc., of Simmons University, Abilene, Tex., attracted the largest gathering ever assembled in the auditorium of the Southwest Texas State Teachers' College, upon the occasion of the concert, January 19. Many were forced to stand. This band, unique in its typical western dress and accoutrements, officiated at the inauguration of Governor Moody in Austin, January 18. The superior quality of the performance, under the direction of D. O. Wiley, stimulated the vast audience to veritable paroxysms of enthusiasm, for they showed ample ability to cope with the most difficult classics with an unusual degree of precision and finesse. Variety was given the program by clever feature numbers which provoked continuous storms of applause. This band is recognized as one of the outstanding college bands. It is the official band for the Confederate Veterans of America. It recently played at the Sesquicentennial in Philadelphia and has toured the southern states. It is doing much to perpetuate the traditions and spirit of the Texas cowboy. This attraction was brought to San Marcos by H. Grady Harlan, head of the voice department of the Teachers' College, and his Men's Glee Club.

Stratford, Ont., Can.—The first annual convention of the Perth County Music Teachers' Federation, held in St. James' Church on January 18 and 19, achieved a success that in every way measured up to the high hopes previously entertained by those interested. Fifty music teachers were present, out of which fourteen were delegated from points outside of Stratford. It is expected that local branches of the Federation, or music clubs, will be formed by those delegates in their home towns. As the Toronto Conservatory of Music is now recognized as being what corresponds to a State School of Music (although it does not officially go under that name) and as the great majority of teachers send their pupils up for the various Local Centre examinations conducted by that institution, it was thought that the most useful way in which the subject of pedagogy in music could be approached would be through a definite discussion of each grade, conducted by teachers of experience and reputation, followed by an authoritative address by G. D. Atkinson, examiner and pedagogue of the Conservatory itself. These Round Table discussions were led by Margaret Stevenson, Cora B. Ahrens, Lotta Whyte, Pearl Tucker, Norman Ives and Mr. Atkinson, and proved both instructive and interesting. Excellent addresses were also given by W. B. Rothwell on The Music Festival (with the result that a competitive musical festival is to be held in Perth this coming May or June), by Charles H. Walker on Choral Music, and by W. H. Bishop on Vocal Examinations in Music. The two principal addresses of the convention were given by G. D. Atkinson and Dr. S. Silcox. Two delightful banquets were held, one given by St. John's Church Choir to Dr. Fricker (conductor of the Mendelssohn Choir and organist of the Metropolitan Church, Toronto) and the Federation, after the organ recital by Dr. Fricker; and the second tendered to Mr. Atkinson and Dr. Silcox. The Federation will hold a Music Teachers' Convention annually.

C. B. A.

Washington, D. C. (See letter on another page.)

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Musical Comedy — Motion Pictures — Drama

JOHN CHARLES THOMAS STEPS FROM MUSICAL COMEDY TO OPERA

His Interesting Career

From gay to grave, yes, but not "the grave," which is different; John Charles Thomas is not yet buried—far from it—though some of his American friends are prone to think so, since they say he is "burying himself" over in Brussels where he is showing the Belgians how to sing opera.

John Charles Thomas started music by being the son of a minister. What that has to do with music one may well wonder, but it has had to do with the career of more than one musician, for the simple reason that church services call for music, and the members of the family are then requisitioned, no matter what their age may happen to be.

The Thomas family gave musical services with the use of the Thomas trio—father, mother and John—in which at various times John sang alto, tenor and bass. He also acted as organist, janitor and general factotum.

That was out in western Pennsylvania, where he was born, and in western Maryland, just across the border. He went



Henman photo

JOHN CHARLES THOMAS
as *Rigoletto*.

to prep school at Carlisle, Pa., and there became a member of the glee club. Afterwards, having decided to be a doctor, he went to the Mount Street School for Homeopathy in Baltimore.

That was fatal, for the Peabody Institute was near by and the Peabody Institute offered a scholarship for would-be singers. John tried for the scholarship, and failed to get it—Mabel Garrison got it! But John was a close second and was so much praised that he decided to get busy studying voice, scholarship or no scholarship.

He began study with B. Sylvana Blackman and the next year won the scholarship. Pretty soon he discovered that he would have to make a definite choice—music or medicine—and not being able to decide, tossed a coin—heads music, tails medicine (or was it the other way around?) Anyhow, the music won and the medicine was abandoned.

Music was then prosecuted diligently. Fermín became his teacher and made of him the fine singer that all the world has since recognized. He was with Fermín three years and spent one summer with him at The Hague.

When it seemed to him that he had sufficiently progressed to try his wings, he came to New York and peddled his wares. He was not long in landing a job, and his first role was that of Passion in the Savage production of Every woman. He also did twelve weeks of stock under the direction of Edward P. Temple at Olympic Park, doing a semi-popular opera repertory. By that time he had landed and was in demand. He filled a whole row of prominent roles with Broadway hits, among them The Peasant Girl with Trentini, Passing Show of 1915 at the Winter Garden, Alone at Last, Her Soldier Boy, Maytime, Appleblossoms, The Love Letter, etc.

After a time he decided that even singing leading baritone roles in musical comedy was not the ultimate end and aim of existence, and one day he just dropped it all, got a manager (R. E. Johnston) and stepped into the concert field. It proved to be only a stepping stone to artistically more ambitious things. For three years he toured this country, and then, one summer, went over and let the authorities at Brussels hear him. They heard him with joy and offered him a contract which he promptly accepted.

At La Monnaie, Brussels, that being the name of the royal opera house, John Charles has sung all sorts of roles, pretty nearly everything in the standard repertory and some of the new ones. He is now in America for a short stay but returns to Brussels in the spring for another season, perhaps several other seasons, of opera.

His friends at home rather envy Brussels. They are glad to see him when he occasionally comes over for a little visit, but they would like it better if he would come to stay. Perhaps he will—soon!

Here's wishing, anyway.

The Better 'Ole

At the Colony Theater the Vitaphone and Old Bill and his Better 'Ole furnished a very entertaining evening. The

Vitaphone, reproducing the New York Philharmonic Orchestra's rendition of Mignon begins the program. As a reproduction it was most satisfactory, but coming from wherever it did and starting while the audience was still coming in rather called attention to the fact that the orchestra was not in the pit. Following the orchestra came The Four Aristocrats in modern song and syncopation—an interesting presentation yet one that seemed to lack something—just what, cannot be said.

The next feature was Reinald Werrenrath. True it was Werrenrath who sang but the screen presentation of Werrenrath was not so good. He sang The Long, Long Trail, and In the Heart of a Rose. His picture could and should be improved. His singing is his singing and thoroughly artistic.

The Vitaphone seemed to improve as it warmed up. George Jessel next gave his comical monologue and wound up his act by singing Berlin's At Peace With the World and You. Along came Elsie Janis and the boys. She put over a part of her wartime act and sang several songs, in which she was aided by members of the 107th Infantry. Next came Willie and Eugene Howard in their comedy act, Between the Acts at the Opera. Their line of chatter was a laugh getter and their operatic singing a clever burlesque—by that is meant the words and acting—their voices were better suited to the operatic aria than most comedy performers. And then the one and only Al Jolson! Not the original, but the Vitaphone presentation of Al Jolson, singing Red, Red Robin, April Showers, Rockabye Baby with a Dixie Melody. There's only one original Al Jolson and his only real imitator is the Vitaphone. It was excellent. The picture and the record really did justice to Jolson and came over in fine style.

Introductory to the Warner Brothers' presentation of Syd Chaplin as Old Bill in The Better Ole, Bruce Bairnsfather was presented in a short talk on how Old Bill happened, with a chalk demonstration of Old Bill. The picture of Bairnsfather was natural and his spoken words clear. His drawing of Old Bill reminded the writer of the many laughs his cartoons in Fragments from France used to produce in the barracks.

The Better 'Ole is one of the best and funniest pictures seen. Many times the antics of Old Bill brought out good hearty "ha ha's" that are ordinarily restrained. Old Bill through all the mud, the trials and details of fatigue never gives the impression of being distressed, and in many of the situations the comical antics of Old Bill make one overlook the seriousness and possible tragedy of his predicament. The cast supporting Old Bill really supported him and did some very fine work. Alf, his little Cockney sidekick, shared honors with Old Bill on many occasions and in one particular instance also shared his breakfast. (Of course a hard-boiled critic could find plenty to ridicule, but this picture held interest and held it through all the ups and downs.) There are so many ludicrous incidents and situations that an attempt to go into detail and give a résumé of the show is impossible.

The accompanying music by the Vitaphone Symphony Orchestra under the direction of Herman Keller, who has also provided a good original score, was well done and fitted the various parts of the picture so well that it became part of the presentation.

Granite

The American Laboratory Theater is presenting Granite by Clemence Dane, which was produced last summer in London with Sybil Thorndike and Lewis Cassan. It is a rather unique play with many tense moments which the audience seemed to enjoy and appreciate, and the cast, a small one, is generally good. Blanch Tancock as Judith did not, however, seem entirely spontaneous in her essay of the part, not an easy one to be sure, nor did George Macready, as her husband's half brother, remember always to limp. Herbert V. Gellendre on the other hand did some excellent work in the first two acts and we were sorry to have him killed—the other two acts lacked his force and vitality. Frances Wilson as Penny was charming and refreshing in her naturalness and spontaneity, while Robert Gordon did well by the part of A Nameless Man. Arthur Sirson, who provided at least a few laughs as the gushing minister, over-acted in spots. On the whole, while the performance was not topnotch, it was entertaining.

The Capitol

An elaborate ballet, excellent soloists and other items of interest distinguished the musical program with which Major Edward Bowes surrounded the Marion Davies production, The Red Mill, at the Capitol Theater last week. The ballet arranged by Chester Hale was called Holland Capers, with the principal roles danced by Joyce Coles and John Triesault, the Capitol Ballet Corps and Chester Hale Girls contributing to the spirited atmosphere. The choreograph was designed for four episodes, Scarecrows danced by Misses Pavlicek and Hiscox, Flirtatious Capers by John Triesault and the ballet, Skating Fantasy by the Chester Hale Girls, and Finale by Miss Coles, Mr. Triesault and the entire ensemble.

Pietro Capodiferro, first trumpet of the Capitol Orchestra, and Celia Turrill, mezzo-soprano, shared solo honors. Mr. Capodiferro was heard in two numbers, Souvenir de la Suisse Polka by Liberati and Sunshine of Your Smile by Ray, and Miss Turrill was well received in the aria, Il est deux, il est bon from Massenet's Herodiade.

The Capitol Grand Orchestra of eighty-five, capably guided by David Mendoza, was heard in selections from La Bohème, and Dr. Melchior Mauro-Cottone playing at the organ was an artistic treat.

The feature picture, The Red Mill, proved excellent entertainment, with its many humorous touches. The Tale of the Horse, a New Era Film, and the Capitol Magazine were other cinema attractions well worth viewing.

Notes

The Vitaphone is to be installed in all William Fox theaters, following the example of Roxy.

John Howard Lawson, Em Jo Bassne, Francis Edwards Faragoh, Michael Gold and John Dos Passos announce that they have joined in a producing group, to be known as

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the New Playwrights Theater, organized for the purpose of presenting their own and other playwrights' plays. They have leased the 52nd Street Theater. Their first production will be John Howard Lawson's play, Loud Speaker, which is already in rehearsal and is scheduled to open the first week in March.

The new Paramount film, Rough Riders, is now scheduled to open March 15.

The music score for The Scarlet Letter, at the Capitol this week, for which Major Bowes, David Mendoza and Dr. William Axt are responsible, represents an interesting piece of music construction synchronized with a film. In searching for authentic music of the period in which the story is laid, it was found that there was very little native music produced up to that time, that in existence being folksongs brought over from England and the religious music of New England. It was therefore necessary to supplement this meager supply with original music written in the idiom of the time. Dramatic and climatic effects were also emphasized in the score in order to provide a musical relief to the sombre tone of the Puritan atmosphere.

To the list of special feature motion pictures winning success in this city there must be added the new John Barrymore film, When a Man Loves, now being shown with Dolores Costello, at the Selwyn Theater. There has not been a vacant seat at any presentation of the picture since its premiere and its advance sale has reached proportions which show that there is an unusual demand for the film. Before the picture was on view a week, calls began pouring into Warner Brothers' office for its release in out-of-town cities. This is unusual. Experience has shown the Warners that a good picture is effective any time and all the time. Don Juan and The Better 'Ole have had presentation all over the country while being seen here and results have shown that nothing could have been gained by holding them over until they had ended their stays here. The third of the Vitaphone programs given with the picture is rich in the names of artists from the Metropolitan Opera Company. There is Gigli, De Luca, Marion Tally, Mary Lewis, Jeanne Gordon, Minna Egener and Pico. The Chicago Civic Opera Company is represented by the tenor, Charles Hackett. To give a popular touch to the program there is Waring's Pennsylvanians and Van & Schenck. Don Juan at the Warner Theater, incidentally, celebrated its 400th performance recently.

Beau Geste, the Herbert Brenon picturization for Paramount of Major P. C. Wren's novel is marking its seventh month at the Criterion Theater. The daring of its construction and the oddity of the theme intermingled with one of the best bits of mystery fiction developed in recent years, the combination of rarity and cleverness of production keeps it ever fresh in the public esteem.

The Intimate Opera Company presented Gluck's Orpheus at the Mayfair Theater, Monday night. A review will appear in the March 3 issue.

The orchestra, ballet and chorus of Rox's Theater are rehearsing daily in preparation for the opening, which has as yet not been announced.

George Reimherr, well known tenor, assumed the leading male role in The Nightingale on Monday night. Mr. Reimherr and Miss Painter appeared together several years ago in The Chiffon Girl.

The fourth picture to be held over at the Mark Strand more than two weeks is McFadden's Flats, with Charles Murray and Chester Conklin, now in its third week. The others were The Gold Rush, Girl Shy, and Monsieur Beaucaire.

Gross receipts at the Paramount Theater last week with

Paul Whiteman as the attraction for the first three days were said to be \$41,700.

Priscilla Robineau, who two years ago established a reputation for herself as an exponent of the art of pantomime, gave a dance recital at the Booth Theater on February 20, assisted by a group of drama dancers.

Were all the stars of the cinema world stood up side by side in a row, and the real dyed-in-the-wool, thoroughbred movie fans allowed the power of a critic's choice, it is safe to say that less than a dozen would meet with the unanimous approval of all, if real character acting were the first point considered. Of course there are such outstanding figures as Fairbanks, Chaney, Chaplin, to mention just a few. But to the writer's mind there are two especially deserving of a place in the limelight—Wallace Beery and Noah Beery. Were one only to judge them by their remarkable acting in Old Ironsides and Beau Geste, respectively, there would be reason enough for such a decision. But in everything they do they excel. Two truly great stars are they!

Jesse L. Lasky, in charge of all producing activities for Paramount pictures, has just arrived in New York from the west coast with the first print of The Rough Riders. This is the third of the special road show productions which Paramount has contributed to the current season, and it will have its metropolitan premier at the George M. Cohan Theater on Tuesday, March 15, which of course will be made a gala occasion.

Old Ironsides, by the way, is just the sort of picture Americans need. Americans are always looking for a thrill, so it is said. They'll get it in Old Ironsides—and a lot of knowledge about American history they didn't know before—or had forgotten. And with all the romance and tragedy there are a lot of laughs one can not afford to miss.

JOSEPHINE VILA.

ARTISTS EVERYWHERE

The American Institute of Applied Music, Kate S. Chittenden, dean, has issued invitations for the annual mid-winter concert February 26.

Richard Crooks, who has been engaged as guest artist at the Städtische Oper in Berlin starting in September, will leave this country the middle of August for his appearances there. He returns to America in October, making his first appearance of the season as soloist again with the Society of the Friends of Music in New York at the Metropolitan Opera House on October 30 in Beethoven's Missa Solemnis. On his recent southern concert tour Mr. Crooks appeared with singular success in New Orleans. To quote the Times-Picayune briefly: "Richard Crooks made a quite thorough conquest of New Orleans by his charm of voice and personality and a lyrical program of interesting variety."

Paulo Gruppe gave a reception and Matinee Musicale in honor of Mortimer Wilson, American composer, at which the composer's Trio in G minor and quartet in E-flat major were performed. Those participating in the trio were Hazel, Camille and Paulo Gruppe, and in the quartet, Sasha Fidelman, Otto Radl, Carl Tolleson and Paulo Gruppe. The affair took place on February 13.

Anna Hamlin concluded her engagements in Boston with the Chicago Civic Opera with appearances as Xenia in Boris Godounoff and Frasquita in Carmen. She is continuing on tour with the organization, everywhere appearing with success.

Boris Levenson has recently been elected to the Bohemian Club, and has also just become an American citizen.

Sylvia Lent played to her largest audience on Sunday evening, February 20, when she made her radio debut in the Atwater Kent Radio Hour. Previous to that date, on February 13, Miss Lent was one of the soloists of the Metropolitan Opera House concert, playing the Mendelssohn concerto with the orchestra and a group of solos.

Florence Leonard's pupil, Esther Morris Washburn, is busy appearing as accompanist, in addition to fulfilling other engagements. On March 14 she will accompany Mary Merker at the concert to be given by the Brooklyn Y. M. C. A. Chorus, and in New York she will play at the Studio Guild, Steinway Hall, on March 20, and at the Matinee Musicale at the Hotel Ambassador on March 27. Besides technical ease and sensitive response to the singer, Mrs. Washburn also has the happy faculty of memorizing her accompaniments.

Lea Luboshutz, violinist, who has achieved so much success on her American tour this season, has been added to the distinguished list of artists engaged for the Ann Arbor Music Festival. Mme. Luboshutz will be heard on that occasion as soloist with the Chicago Symphony Orchestra on the afternoon of May 20.

Guy Maier and Lee Pattison, the duo pianists, at the

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conclusion of their present tour, will sail for Europe to appear in London, Paris, Berlin, Amsterdam and The Hague.

Francis Macmillen gave a much encored violin program at the dinner tendered Secretary of War and Mrs. Dwight F. Davis and at which Secretary of State and Mrs. Kellogg were present. There were twenty-two dinner guests and a large additional number attended the musical. At Mr. Macmillen's Carnegie Hall recital, February 23, Ottorini Respighi accompanied the violinist for the performance of his Poema Autunnale.

Germaine Schnitzer recently made two appearances in the metropolis in one week, giving her only New York piano recital of the season on February 20 and on February 15 appearing with Dr. Otto Klemperer at the Astor Hotel. **Jerome Swinfeld**, baritone, who will be heard in a New York recital on February 26 at Aeolian Hall, is a former leader of the Princeton Glee Club. His college musical work led to his selection as head of the U. S. Navy Club which toured the United States during the post-war period, and last year he resumed a college connection by traveling as guest soloist with the North Carolina Glee Club. Meanwhile he has advanced rapidly as a concert baritone, and will go to Europe this summer for a series of recitals in England and on the Continent. Mr. Swinfeld's New York program will open with three Beethoven songs, offered in recognition of the Beethoven Centenary observance. This group includes der Kuss, Busslied, and Die Ehre Gottes, and is followed by two groups of French and German songs and a closing group in English, including the old North Carolina ballad Little Mawhee, and Breton's No Candle Was There.

Joseph Szigeti recently concluded his double engagement with the Chicago Symphony Orchestra under Frederick Stock, playing the Beethoven concerto at the regular pair of concerts and the Brahms concerto at the Tuesday Series, winning exceptional tributes from public and press alike. Herman Devries calls his reception "enthusiastic and demonstrative," and Edward Moore, in the Chicago Daily Tribune, speaks of "a great performance, one that had dimensions and color, dignity, and an unobtrusive personal note in the interpretation—in other words, Beethoven playing as it should be." According to Eugene Stinson, of the Journal, "it was Elysian in no superficial sense," and Karleton Hackett of the Post qualifies it "a masterful performance, the playing of a man with heart and brains," and concludes "A great violinist, one with a beautiful tone, capable of wide variety of shading and fine sense of rhythm."

The Tolleson Trio will appear in Lynchburg, Va., March 7, under the auspices of the Music Lovers' League, presenting a program of chamber music, including the Beethoven C minor trio, as a memorial tribute to the memory of Beethoven.

Seimion Tomars, identified with New York opera since 1906, as impresario and director associated with well-known opera organizations, announces the approval by Supreme Court Justice Aaron J. Levy, of the incorporation of The National Opera Guild, Inc., for producing classic operas in English by an American cast. It is intended to begin activities in the autumn, making possible the hearing of standard operas at popular prices, also developing American composers and singers. More concerning this promising organization will be made known later.

Ouise Vaupel, lyric soprano, will give a recital at Steinway Hall, New York, March 2, with Gregory Ashman at the piano. She will sing arias and songs by Mozart, Puccini, modern French, English and German composers, with a final group by the Americans, Strickland and Bond.

Arthur Warwick and Edna Bachman gave a joint recital over station WEAF on February 12. Miss Bachman sang an aria from the Queen of Sheba and Hills, by Frank La Forge. Mr. Warwick contributed Romance, by Frank La Forge, and Frolic of the Elves, by Eleanor Warren.

George Liebling in Minneapolis

On February 9, George Liebling appeared in concert in Minneapolis and the following is in part what James Davies of the Minneapolis Morning Tribune had to say of the performance: "There was no need of asking what manner of man this was who had come amongst us after listening to the rendering of Beethoven's great sonata Walstein. This artist is the product of the old school when they developed musicians who relied upon their innate qualities of musicianship to elucidate the contents of whatever compositions they performed. Mr. Liebling has a sense of proportion in his attitude toward Beethoven; he feels the stimulus of profound thought and reacts to it with both power and imagination. . . . There is a strength in even the most delicate musical expressions, a strength that ran through the pianissimo passages, which at the same time conveyed tenderness and vivid poetry. . . . Perhaps the severest test of Mr. Liebling's purely pianistic ability was in the group of three Chopin selections, Barcarolle, Ballade in F minor and Scherzo in B flat major. In the first two the

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player showed delicacy of taste, common sense, naturalness out of the music . . . and there is most positive conviction that what is being said on the piano is precisely what was intended . . . This artist has technic enough to disregard technic; he has splendid control over pianistic dynamics, he knows the secrets of tone weight and tone balance, he moves surely toward whatever his goal may be, for his musical knowledge is wide and deep."

Herman Devries Pupil Wins Milwaukee Praise

Another student emanating from the studio of Herman Devries of Chicago is Arvesta Parrish, who is making a name for herself in the operatic and concert world and shedding added lustre upon her teacher. Miss Parrish recently sang Nancy in Martha with the Milwaukee Musical Society at Pabst Theater, Milwaukee (Wis.), February 5, with great success. Richard S. Davis, critic of the Milwaukee Journal had the following to say of her performance: "The society was happy in its choice of the Nancy of the night. Arvesta Parrish of Chicago had the role and her contribution also was a decided asset. Her contralto has excellent body and no little snap and go. Her voice carries well and it holds its own in the competition of Martha's numerous quartets and duets. Miss Parrish knew her way about and revealed a lively feeling for fun. The audience liked her immensely."

New Music by Young Americans

The League of Composers gave a recital of music by young Americans at the Anderson Galleries on February 13. The program consisted of three pieces for string quartet, entitled The Wind in the Willows, by Randall Thompson. As If a Phantom Caressed Me, by Marc Blitzstein; Limpidité and Le Baptême de la Cloche, by Evelyn Berckman; sonata for violin and piano, by Ruth Crawford; These, My Ophelia and Voyage in Provence, by Theodore Chanler; and two pieces for violin and piano by Aaron Copland. The artists taking part were the Helen Teschner Tas Quartet; Elizabeth Gutman, soprano; Alderson Mowbrey, piano; Josef Stopak, violin; Irene Jacobi, piano; and Theodore Chanler and Aaron Copland accompanying their own compositions.

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Frieda Kwast-Hodapp in France and Belgium

If testimony were needed in order to establish Frieda Kwast-Hodapp's reputation as an international figure, the reception given this splendid pianist in Paris would supply a plenitude thereof. The very fact that she was one of the first German artists to appear on the post-war Paris concert platform should certainly suffice, especially as it was during the disturbed and disturbing months of 1926, when relations between France and Germany were somewhat strained once more.

But Frieda Kwast-Hodapp took Paris by storm and reaped a full harvest of acclaim and enthusiasm. Her recital at the Salle Gaveau, together with the Colonne Orchestra, under the leadership of Gabriel Pierné, ended in a further Paris engagement as soloist at a Colonne Concert and the date was settled on the spot—a unique event so far as a German artist is concerned.

The French impressions are best revealed in their own wordings. The Figaro wrote that "Frieda Kwast-Hodapp played Beethoven's concerto in G major with impressive musicianship and admirable ability of modulation," while the Excelsior avers that "she celebrated an absolute victory. Busoni's concerto, rendered with delightful grace and, above all, Beethoven's piano concerto in D major, interpreted most magnificently, earned long and spirited ovations for her. The Paris public renders homage to her as one of the very greatest pianists of the present day."

"She is above all a virtuoso who enchanted her audience with the perfection of her technic," said Co沫oia. "But it is only just to state that, apart from her technical ability, Mme. Kwast-Hodapp is also an excellent musician. Her performance of Beethoven's G major concerto is an absolute proof of this assertion."

Brussels is another difficult place for an artist from the other side of the Rhine to make good in. A selection from the press notices of her Belgian tour afford interesting reading. In the words of the Libre Belgique, "She combines richness of tone and modulation with a soft or powerful touch, as the occasion may demand." "Chopin's twelve preludes," said the Brussels Midi, "were wonderfully expressed and afforded Mme. Kwast-Hodapp an opportunity of revealing the strikingly independent work of her hands. Her recital ended in a brilliant interpretation of Brahms' Variations on a theme by Paganini, one of the most difficult pieces in piano-forte literature. She possesses an astonishing technic, her stamina is surprising, her exactitude puzz-

ling and her purring passages are imbued with delicious gracefulness and impressive infallibility. To this must be added powerful intelligence in order to present the full sum of the rare qualities possessed by this artist."

The Echo d'Anvers, of Antwerp, "renders thanks to the powers that be for acquainting music lovers of that city with Frieda Kwast-Hodapp's work." "Rhythm, tonal qualities and execution have proved her mastery and she gained for herself a full and unstinted ovation from our Conservatoire audience, which is admittedly difficult to please."

The Flemish paper, Het Laaste Nieuws, is even more complimentary. It states that the artist possesses "glistening tonal color of purest harmony in all nuances and rhythm, be they piano or forte, staccato or legato, as well as an almost masculine mastery of emotion, capable of expressing the most delicate sensations and wildest passions to absolute perfection. . . . She can conjure forth the bass notes and sonorous song of an organ and then again crystalline sparkling tones that melt in chaste purity. She penetrates to the very core of her composer's intentions. They fill her with enthusiasm and she appears to recreate their works."

Sittig Trio Has Active Season

The Sittig Trio—Margaret Sittig, violin; Edgar Sittig, cello; and Frederick Sittig, piano—is having a very active season. This excellent combination of soloists gives programs of great interest and the popularity of their art is convincingly proved by the number of re-engagements they enjoy during each successive season. This season they are playing at Bethany College, West Virginia; State Normal School, Stroudsburg, Pa. (fourth engagement); Bridgeport, Conn.; Brockton, Mass.; with the Musical Society of Jamaica; Brooklyn; Bensonhurst; White Plains; Montclair; Newton; Staten Island; New York City. The trio is also broadcasting programs over station WOR. On January 25 an all-American program was broadcast consisting of compositions of the following composers: A. Walter Kramer, August Walther, Mortimer Wilson, A. M. Foerster, Cecil Burleigh, Mana-Zucca, Samuel Gardner, Paul Miersch, E. G. Simon, C. C. White, and Lieurance.

On February 18 Margaret Sittig will be the soloist at Dr. Clarence Dickinson's concert at the Brick Church. Miss Sittig has been greatly praised for her playing both here and abroad. She has given recitals here and has played with the symphony orchestras, among them the Philadelphia Orchestra under Leopold Stokowski, and has always been warmly received both by press and public. In Europe she has scored many successes. The Munich Neueste Nachrichten called her a violin genius, and in numerous papers her art has been highly prized.

Edgar Sittig, the cellist of the trio, is no less gifted and has proved himself to be a dynamic artist with a magnetic personality. With such artists the Sittig trio is prepared to give concerts of solo and trio numbers that are a delight.

Critics Praise Mme. Rakowska-Serafin

As already reported by the MUSICAL COURIER, Mme. Elena Rakowska-Serafin, wife of the Italian conductor at the Metropolitan, made her first appearance in opera in this country in the role of Lisa in Tschaikowsky's *Pique Dame* with the Washington Opera Company ensemble. She made an immediate hit with the audience and was highly praised by the Washington music critics. The Post was particularly impressed with her work, writing as follows: "Elena Rakowska, the prima donna soprano, singing the role of Lisa, captivated her audience with her first notes. There is no doubt of the beauty of her voice. It has ample range and

real reserve force. Her coloratura work was entrancing. In the second scene of the first act, when she had her big duet with Pauline, admirably sung by Eugenie Fonariova, she rose to her full height of production. Mme. Rakowska grasped her second big chance of the night when she made a hit with her singing of the famous solo in Act III, just before she threw herself in the waters of the Neva. Her sense of the emotional and tragic gave poignancy to this pathetic song which is one of the loveliest in grand opera."

The Ernest Toys Write Attractive Song

Ernest Toy, Australian violinist, and Eva Leslie Toy, contralto and pianist, have lately collaborated in writing an attractive song for medium voice with violin or cello obligato.

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It is a Lullaby, or Mrs. Toy calls it, a croon song with the attractive title, *Drowsy Eyes*. These artists use this on their programs and it is being taken up for use over the radio by many others. It should make a pleasing addition to the list of teaching pieces since it has a range of only an octave and one note and has a pleasing but simple melodic line. It would not be surprising if these folks have some other things of this kind "up their sleeves."

Carl Busch Will Have Busy Summer

Carl Busch, prominent composer and teacher, will have a very busy summer, as all his teaching time is filled as follows: June 6 to July 2, at Brigham Young University, Provo, Utah; July 4 to August 6, University of Notre Dame, Ind., August 8 to September 22, Battle Creek, Mich.

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